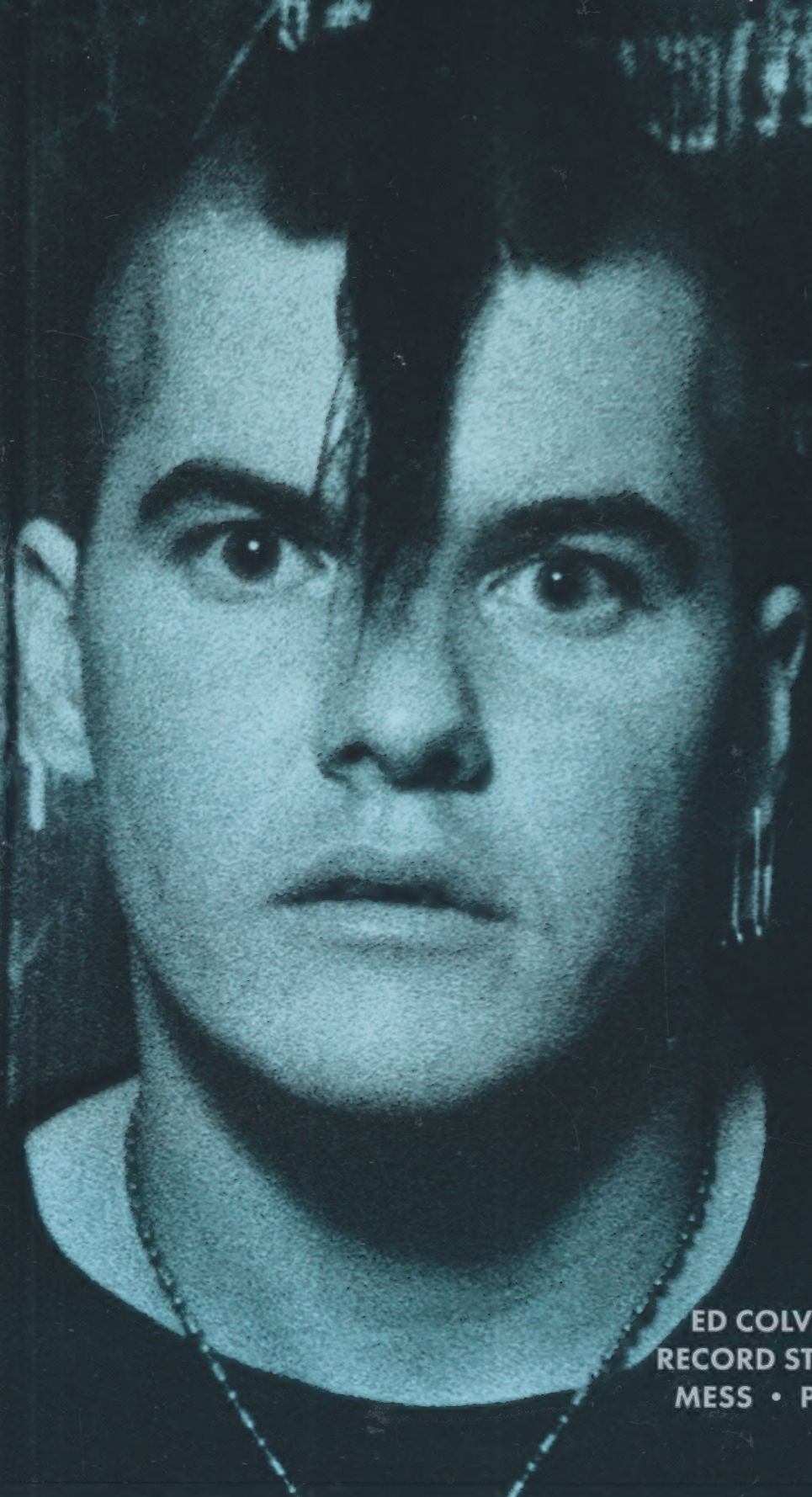


RAZORBLADES AND ASPIRIN

a hardcore punk fanzine • issue number 12 • spring 2021



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Contributors:

Joe Calixto is a Los Angeles based photographer. He created the portraits of Bryan Ray Turcotte and the Kill Your Idol HQ. His work has also appeared in *New Noise*, and *Get Some* magazines, amongst many others. Check out more of his work via his Instagram, shutterhappyjose

Bobby Egger is the owner of Vinyl Conflict Records in Richmond, VA. He contributed the interview with Ola from Quality Control, which was conducted right at the start of the pandemic in 2020. Be sure to check out his shop: vinylconflict.com

Clair McAllister is a photographer based in Ireland. She made the portrait of Ed Colver and you should definitely take her on tour with you like Frank Turner did. Be sure to check out her work via fuckinclairphotos on Instagram.

Kristof Mondy is the publisher of Belgian based zine *My War*, and contributed the interview with Florida's Protocol. If you've not checked out his zine yet, it's not too late! It is one of the finest fanzines going - issue seven is out now. Get into it: www.instagram.com/kjm138/

Christian Moquin is a Richmond based graphic artist and illustrator. He also plays drums in the band Talk Me Off, be sure to check out their new record *Abyss* via Smartpunk/Wallride & check out Christian's work via christianmoquin.com

RAZORBLADES & ASPIRIN

Issue No. 12 • Spring 2021

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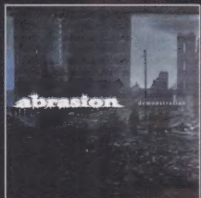
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RETALIATE

IV

NINE YEARS SINCE THEIR LAST ALBUM, OXNARD'S RETALIATE RETURN WITH THEIR MOST CRUSHING EFFORT YET. A 13 TRACK ASSAULT OF UNCOMPROMISED HARDCORE. FEATURING GUEST SPOTS FROM AH (TAKE OFFENSE), DAN (DOWNPRESSER), AND DAVE (THROWDOWN).

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I'm particularly enthused about the photographers featured in this issue - I'm not just talking about SoCal legend Ed Colver. Joseph Carey, Kirsten Thoen, Adam Lowe, Anthony Mehlhaff And Becky Digiglio are all absolutely brilliant in their own unique way and reflect different underground music scenes and photographic styles which are all close to my heart.

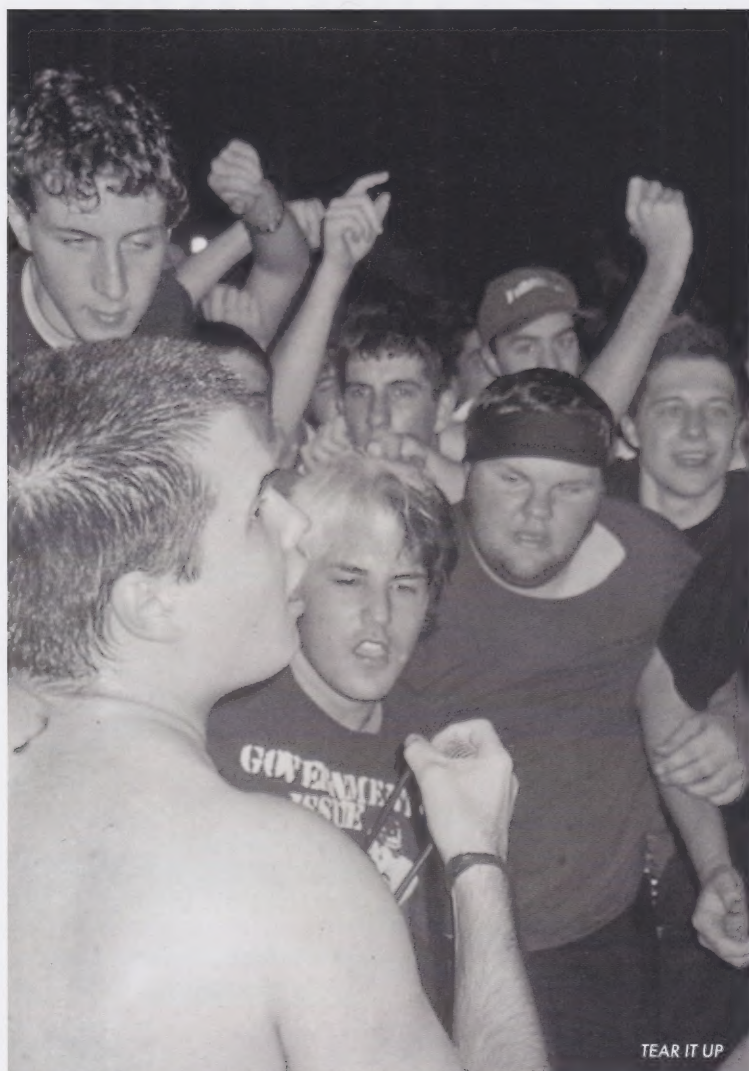
The bands interviewed this time around, Protocol, The Mess, & Wrong War are all responsible for some of my favorite releases as of yet - Wrong War in particular are exciting for me as I first met vocalist Matt Weeks 27 years ago when I purchased a copy of the Current LP off him after my band at the time played a show at Ground Coffeehouse in Detroit. A few years later we did a two week tour together when .Nema & xlnepx rampaged across the East Coast and Canada. It is inspiring to see the people you connected in your youth still doing inspiring things and making passionate music.

It's that hope, that desire to persevere and continue to live life by our own rules which I found most exciting in the feature around record stores and Covid. Running an independent record store alone is a monumental task - especially one focussed on underground, outsider music. Add to that a global pandemic, related shut downs and the just general sense on the unknown its amazing all of them haven't lost their minds - maybe they have and are just good at not showing it?

There is a lot more nostalgia in this issue than I am normally comfortable with - more looking back and less looking forward. I suppose that is to be expected after a year plus of rarely leaving the house, no shows, and feeling this constant wanting for something which has been a central part of my life for over three decades. It's been hard to say the least.

Here's to moving forward, staying alive, and not getting old and boring.

-M. Thorn



HERO DISHONEST
MAAILMA PALAA TASS LP



SOKEA PISTE
VALIKASI LP



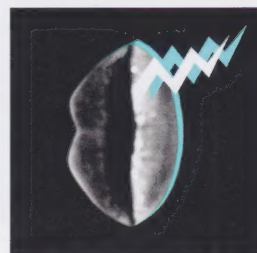
THE FIGGS
GINGER LP



MALLWALKERS
DIAL M FOR LP



UNIFORM OPERATOR
KINDS OF LIGHT CS



DEVIOUS ONES
S/T CS



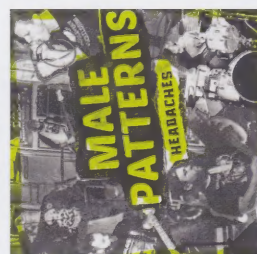
DARK THOUGHTS
DO YOU DREAM 7"



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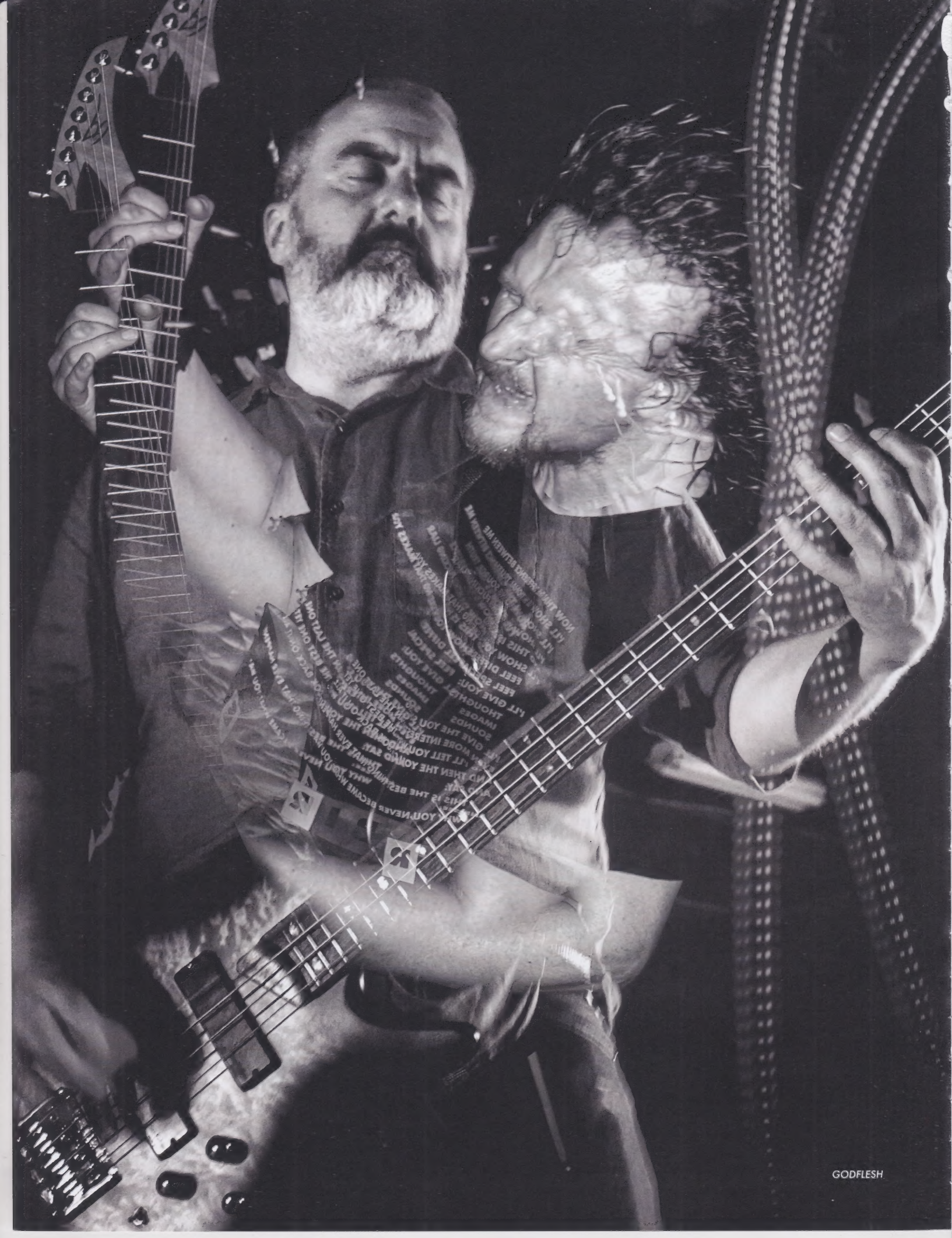
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BECKY DIGIGLIO

How did you get into punk/hardcore?

I have a sister who is eight years older than me. I remember her getting into punk, playing stuff like Dead Kennedys, Alice Donut, Lard, Babes in Toyland, Dead Milkmen, and other loud and weird stuff, and having Agent Orange and Alternative Tentacles stickers in her room. She also watched The Young Ones and my favorites (as a little kid who didn't get most, if any, of the jokes) were Rick and Vaiv; I thought they looked so rad. Anyway, all of that caught my ears and eyes when I was probably about 6-7 years old, and it stuck. It's funny, because I would still listen to shit like Spice Girls with my friends (I was born at the tail-end of 1987 and that is what most girls were into), but then would go home and also be fascinated by Jello Biafra's vocals. To this day, I am still into a bit of everything in that way.

How did you get into photography?

It wasn't really a thing I was conscious of-- I always had a camera with me as a kid, and it never left me. I would borrow my mom's or have a disposable on hand. I'd take pictures of my friends purely for memory's sake, and go home and make scrapbooks. Making scrapbooks, collages, and zines were some of my favorite things to do/make when I was young. No one ever saw them, they were just for me (weird to think about now that everyone shares everything). To this day, I've never taken a class or had any formal training in photography; it's just something that seemed to always be a part of me. As I got older, I became more aware that it was what I was best at in terms of being able to express myself. It came easiest and people always seemed to comment on how I had "an eye" for it.

Do you shoot film, digital or a mix? Do you have a preference and why?

Almost exclusively digital. That's just what seems the most cost and time efficient for me, and seems to lend itself best to shooting live, fast music (for me). Experimenting more with film is always in the back of my mind as something I should get more comfortable with, but I also feel like I am pretty happy with what I do, and that I've still got my hands full in terms of challenging myself in this format. Also, so much about it just comes down to money for me. I work with what I have, which is super minimal. I can't afford to get all of the magical lenses and cameras and gear that catch my eye, so I stick to what I've got.

Why did you start shooting shows?

I like to generally document my life in a hopefully interesting way, and have always been that way. So, it made sense to take my camera to shows when I started going to them to see what I could get. I came to find out very quickly that it's a lot more challenging than shooting most things in everyday life, and I liked that about it. Having a camera has also always felt like a sort of safety net for me. It's something to hold onto and focus on while around a lot of people, which can make me anxious. It's like how some people go to shows and drink in order to "loosen up" and feel more comfortable. I almost always prefer seeing live music sober, so the camera is sort of like my drink/drug for that time that helps me get out of my head while around so many people.

Are you interested in photography beyond music?

Absolutely. I've come to realize that I prefer that beings are involved-- anything with people or animals. Skating, dancing, street photography, dogs playing, whatever. If I'm shooting a landscape, I'd rather that people are somehow included, whereas I know a lot of photographers will wait endlessly for that shot

where there isn't a person in sight. One exception to that, though, is that I do really like shooting abandoned spots. I like how they show remnants of life as it used to be, and their evolution into hosting a different sort of life (like wildlife). I think weird, abandoned spots are great because there is still the narrative element, the idea that a living being was once here, doing something. Those sorts of spots are great for getting images that have rad, mysterious narratives that make your mind wander.

What do you look for when you are taking photographs?

That's honestly a hard question for me, especially when it comes to live music photography. So much of it I feel is intuitive, it's almost reflexive. Something happens that stands out to me, and it might be a movement (catching movement I think is huge), or it might be a look that shows some intense emotion, or it might be an interaction with the audience. I guess, as I was hinting at in the last question, the goal is some sort of narrative. To look at the photo and be able to imagine yourself there, or come up with a story for it. But I don't know if I'm thinking of that when I'm taking the photos; it's more something I come back to when I look over the pictures I took, and finding the right ones that can take you as close as possible to being there in that moment again.

What are you trying to convey? What is your edit process like?

This very much ties into my response to the last question... getting ahead of myself. I guess I'm looking to implant my memory into someone else's brain. If I experienced a show full of intensity and movement, I'm going to want to show that, and edit accordingly. I'm sure many would disagree, but I don't think showing an unedited photo is necessarily the closest thing to replicating those moments, so I personally love experimenting with the editing process. I slightly change colors, contrast, use black and white, or layer photos to create multi-exposure looks, all of which I think can ultimately create a more accurate memory. It's kind of like that Tim O'Brien quote from *Things Fall Apart*: "That's what fiction is for. It's for getting at the truth when the truth isn't sufficient for the truth."

Do you prefer your final images to be in black & white or color or a mix and why? If a mix, how do you decide if an image should be in one or the other?

Really depends. I generally tend to lean heavily towards black and white; aesthetically speaking, my home decor, wardrobe, and little cocker spaniel are all black and white. However, there are certain bands or images that just demand vibrant color, and that is fun, too. Case by case basis for sure, that I don't base on any easily identifiable criteria, really. It's pretty intuitive (if you can't tell yet, basically everything about photography for me is intuitive, which I'm sure comes from the fact that I am not formally trained).

Which image of yours is your favorite and why? What makes it a successful image?

Huh, I don't know. I don't love going back and looking at my stuff, to be honest, although I've been doing a lot of that lately because of the pandemic, in fits of melancholic nostalgia. I mostly do that to find old images to edit for the first time, though, that I may have skipped over when I was much busier and shooting 2-3 shows or so a week. I much prefer shooting/editing/making new stuff (And that is my roundabout way of avoiding this question because I'm really not sure).

What photographers do you admire the most (not just music photographers)? What is it about their work that appeals to you?

For live music photographers, it's gotta be Glen E Friedman and Edward Colver-- I know that's a textbook answer, but it's that way for a reason. Both have so many iconic shots. I also love Martin Sorrandeguy's photography (of Limp Wrist, Los Crudo, Needles)- hard to say if I love his bands or photos more! It's all very real and powerful and punk through and through. For non-music photographers, one that comes to mind is Niko Tavernise-- a current still photographer who shot AMAZING photos on set of films like *Joker*, *Mother!*, and *Black Swan*. That is one of my dream jobs, film set/still photography, so looking at his work blows me away. I also admire all BIPOC photographers shooting the recent protests and unrest here in America (and worldwide!)- amazing and essential work has come out of it, at especially great risk to their own safety. I hope we will see it in history books and on museum walls one day, where it belongs.

Have you had your work published (self or by others)? A photoshow?

I have a photo zine that was published by Pirates Press and released by Three One G records called "Born Upside Down," however it isn't music-based. It's a collection of my photos, and along with each of them is a caption written by my partner, Justin Pearson. It has a pretty killer layout/design by Jay Gambit, also a musician, so it's still got a DIY/punk vibe to it despite not literally depicting bands. Other than that, I've had some music-related photos published in magazines here and there, used for record layouts (which is the ultimate compliment!), clothing/merch, and I've had my work up for a handful of solo and group shows.

My favorite photoshow thus far was one I got to have at Heartwork Coffee, which is a local shop here in San Diego owned by really rad people, including some musicians who have been in bands like Unbroken and Narrows. They've totally got those same DIY, punk ethics I talked about earlier in their approach to coffee and building a sense of community. I got to have my music photography on display there for their 5th anniversary, and also had my friends in Deaf Club play their tiny shop. Deaf Club is full-on blastbeat grind, and the whole time I was worrying that my glass-framed photos were going to fall and shatter... but they hung tough! The place's capacity has gotta be no more than 25, but there were people jammed inside, outside on the sidewalk looking in, behind the counter, with little kids on their shoulders, everywhere! It felt like a magical family gathering. This was in February of last year, right before the pandemic hit, so I really am especially nostalgic thinking about it now.

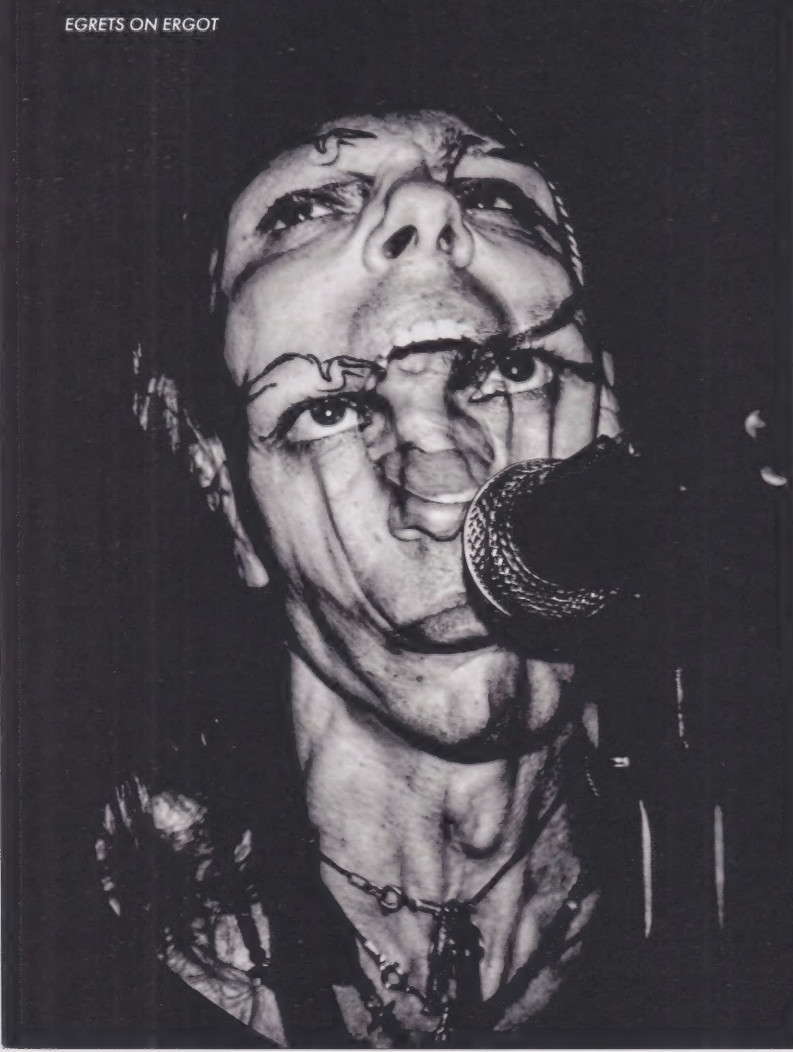
What would be your top three goals with your work?

A major goal is to tour with a band I respect as their photographer. I've gone on short little trips with bands that I'm very close with, but that's about it. I have a day job that I love, but it's luckily a somewhat flexible one that I feel could allow me to make it work, so I still hope for that for sure. Having more work used for layouts of albums is always a great feeling, would love for that to continue. And other than that, I just want to get back to shooting live music, pushing myself to go and see as much as I can, and never let myself feel too comfortable while doing it... because I think it's safe to say that none of us pile into sweaty crowds and fend off flying feet coming straight for our precious lenses to feel comfortable.

AMYL & THE SNIFFERS



EGRETS ON ERGOT



DEAD CROSS







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KRISTIN THOEN

How did you get into punk/hardcore?

Growing up in SLC in the 90s as a total misfit in a hard-core-conservative culture, I distinctly remember consciously incubating myself as a teen. Back then the edgy hang in town was Sugar House with head shops, tattoo parlors, a sex shop, a goth coffee shop with a legit vampire night, and a punk shop called Raunch Records & Skate that all squeezed into one intersection (most of which have been demolished, but Raunch still lives on). So for me, Sugar House was a little slice of respite from an otherwise cultural lobotomy.

And Raunch was one of the only spots where I would loiter, flirt with shop cuties, and pick up records. Growing up in a culture so heavily laced with patriarchal bullshit and double downed in misogyny, Riot Grrrl was my punk rite of passage. Bikini Kill, Bratmobile, Heavens to Betsy, & Slant 6 were among the bands on heavy rotation. To the point that my first year of college, I had my own radio show that aired Friday nights cheekily named after the phallic popsicle Rocket Pop.

How did you get into photography?

Uncoincidentally it would appear, both my first boyfriend and first couple girlfriends messed around with photography. When I was like nineteen, it dawned on me that I was also crushing hard on the camera itself. So, I borrowed my girlfriend's Canon AE1 to take self-portraits and we'd take turns shooting each other. Her and I moved to NYC in '98. I quickly bought my own used Canon AE1 at Adorama. I'll never forget my enthusiasm of buying my first camera, which was somewhat hijacked by the red-faced prodding of the Orthodox Jewish salesman helping me who shifted the conversation entirely to about whether my girlfriend and I were "sisters, friends, or moooore?" Barf... And me being like, um actually I'll just take the camera, thanks.

Do you shoot film, digital or a mix? Do you have a preference and why?

I started shooting pre-digital with 35mm, medium format, and 4x5. I did this wild project in '06, shooting nudes of two friends in Northern California's Redwood Forest with my 4x5 Field Camera. They were technically good photos, but to me completely failed to capture the magic of the experiences we had in the Redwoods. So, this ended up launching my decade long exploration of the nature of photography and the medium's capacity to be experiential by transforming my images of nature into sculpture/installation. This is when

digital became more cost effective for my process. I still shoot both depending on my access/vision... but it's the seduction of the darkroom that I really miss and wish to return to. I don't think of digital/film in hierarchal terms, do the best with what you got!

Why did you start shooting shows?

I started shooting shows about three years ago, after having a traumatic hand injury that resulted in surgery and extensive physical therapy. I went thru a bad bottoming out period at that time. But as soon as I could withstand the pain of holding the weight of a camera again, I followed very loud urge inside me to start shooting any show I could get into. It was like a bright light at the end of an existential crisis, and I finally fessed up to what I cared about most: music as life. And so I said fuck all and followed the undeniable desire head on. The catharsis has been intoxicating.

Are you interested in photography beyond music?

Absolutely, as I said above, I've been exploring photography for many years prior to shooting music. I've always been drawn to portraiture and self-portraiture. Especially with the current pandemic shutdowns, I've been listening to new urges bubbling to the surface within me and actually just launched a new project intimately shooting couples.

What do you look for when you are taking photographs?

There are so many juicy, overlapping variables at play, shooting shows. For me, shows are a living breathing thing, the better the show the more intense of an organism or life force the show itself becomes. I think I'm capturing the chaos best when the raw energy of the band, the audience, and the experience of viewing my images present little division. And if a photo can expand the longevity of the unique organism that is each show, then hell yeah, I'm happy.

Do you prefer your final images to be in black & white or color or a mix and why? If a mix, how do you decide if an image should be in one or the other?

I obviously have a hard on for the classic look of B&W and tripping timelines. But that said, each have their place. A literally bloody shot screams for color. Sometimes there will be some color action in a shot that I'm digging and then as my eye moves through the frame, another color will pull me out of that experience in a way that is distracting, so then for

me it's a no brainer to scrap the color. If color adds to the experience of how the eye moves through the image and it's sensuality, well done.

The one thing that has become underlined for me as I've been editing during the pandemic is skin tone. I'm so starved for touch these days, that the quality of skin in my images has taken on a wildly new exceptionalism. I used to be less concerned if skin was a bit blown out, but now I am obsessed with the look of skin, hahaha... to the point I've actually been talking to peeps about how striking this shift of skin has been to my eye.

What photographers do you admire the most (not just music photographers)? What is it about their work that appeals to you?

Too many to name, but off the top of my head, I love Nan Golden's intimate/sordid lens, the transgressive role play of Cindy Sherman, Avedon's candid portraits, Gregory Crewdson's constructed hauntings, & Derek Ridger's incredible archive of British punk/skinheads/underground subcultures. I also was first assistant and studio manager to Dutch photographer Dana Lixenberg, early to mid 2000's. Dana's unfiltered/raw portraits of Hip Hop artists/celebrities are certainly relevant, but it's her lifetime project 'Time Lapse' shooting the community of Imperial Courts, L.A. (93-present) that is truly breathtaking.

Have you had your work published (self or by others)? A photo show?

In terms of my music work, a feature about my work was published in *Rolling Stone* (Germany) January 2020 issue, which was pretty mind blowing. And it was extra meaningful to get underground/underrepresented artists seen on the RS platform. I also had an image of Christeene included in a really beautiful photo anthology called *Primal Sight*, a contemporary look at the function of B&W images, by Gnostic Books that is currently being released. The right show hasn't come along yet for this work. Although, I have extensively exhibited my photo-sculptural/installation work.

What would be your top three goals with your work?

I def am gearing up over time to sink my teeth into the production of a series of zine. I definitely want to get out of NYC and dig deeper into other scenes/places. And down the line, have my eyes on publishing an archival book/exhibition.







JOSEPH CAREY

How did you get into punk/hardcore?

When I was 14 in 1986 I got a job washing dishes and the older dishwasher had control of the radio by virtue of his "seniority" both in age and in time at the place... I was listening to classic rock and top 40's stuff... I didn't come to HC through metal like a lot of kids. In any event - he's playing Descendents and Black Flag and Government Issue etc but also Minor Threat. I had never heard the term straight edge but due to my childhood I already knew I'd never drink or get high (still true) so after the first 25 times not being able exactly to figure out what was being said (funny how this works that as time goes by and you become more accustomed to the "screaming" that bands like Minor Threat seem easy to understand now) it clicked. Black Flag also had some songs that were or a straight edge bent at the very least making fun of the types of kids that were coming into school on Monday talking about how great a party was because they got so wasted. I started listening to everything I could... The following year I went to see the Ramones with my dad which was my first show but it was later that year that I got introduced to NYHC and the youth crew scene. Being that straight edge was such a big part of the scene at that time for better or worse it cemented hardcore and punk as the music I would listen to primarily the rest of my life... but it's far from all I listen to...

How did you get into photography?

I always liked fucking around with the camera and my dad bought me a used Nikon F2 in 86. I was pretty terrible, but I liked it. I wish I'd started shooting shows right away, but I loved being in the pit... Later on, the timing of digital and me just not liking the vibe in the pit as much anymore combined to have me start bringing cameras to shows... People that have seen my work know it wasn't getting out of the pit that I was looking forward to - it was more giving me something to focus on other than perceived slights that ended in too many fights at that time. I had no idea what to do and I was never the person on state. Even my earliest shots are primarily from the pit where I'm shooting and singling along at the same time... It wasn't till much later around 2005 that I started learning lighting and, in my mind, actually became a photographer rather than someone that just took photos... Around 2010 the technology had evolved where I started bringing flash to shows and then later putting them up to use remotely...

Do you should film, digital or a mix? Do you have a preference and why?

I'm a digital shooter - unlike a lot of people I don't miss film. Not even a little. The convenience and automatic feedback of digital allowed me to explore and do things with the camera that I would never do when I shot film...

Why did you start shooting shows?

Around 2002 I started taking it a little more seriously aside from carrying a point and shoot and getting a few shots... I had some more older shots from film but lost all of it in a bad break up... but to be honest when I was shooting film with no flash the good images were 1 out of 50 so I don't really miss them other than for nostalgia purposes...

Are you interested in photography beyond music?

Photography and music are the only two things I've been passionate about my whole life. With the birth of my daughter in 2010 she rocketed to number 1 but I love to shoot and I've been blessed to shoot a lot of things outside of shows. I've shot portraits forever and love lighting more than any other part of it which led to me bringing multiple flashes to shows but in the meantime over the last 15 years I've also shot a World Series, a Super Bowl, an Olympics, shot two triple crown winners, Indy 500, PGA Championship, UFC, and a bunch of other stuff that is kind of cool to know I shot but it's music and portraits that I love...

What do you look for when you are taking photographs?

I'm going to limit this answer to shooting shows... I'm looking for moments that embody what hardcore and punk have always been to me - a sharing of energy between the band and the crowd... Those moments when it's hard to tell where one starts and the other ends. That's not always possible so then I focus on the band doing what they do best... I do my very best to never show a photo that makes the band look bad. By that I mean if the crowd is empty you will never see an image from me... in a way I feel like I'm doing PR for the bands... who wants to go see a band that no one is into? Even if they are amazing sometimes the room is too big or they are traveling or new or a million reasons... if that is the case I will just share the images that I take looking straight at the band... but that is a two way street. Even if the room sucks the band still has to bring it otherwise I'm going to only take a few and then find someone to talk to. That makes me sound like a diva perhaps but like I said even if the crowd doesn't "get it" or give the effort that I'm really looking to capture I'll still do my best to make the band look great. One of my biggest pet peeves with local bands is not bringing at least 5-6 of their friends to sing along and go off a little in the pit... with just that many I can make it look like the show was awesome and I think that carries forward a bit... I've had a few bands - not many but definitely a few - ask why I didn't have more images of them and generally I'll tell them that they weren't moving around or going off so there was no reason to shoot them...

What are you trying to convey?

What is your edit process like? It's evolved over the years. Technology changes and allowed for more good shots where early on I had to really time it... ISO increases meant that I could turn the flash power down and keep up with the speed. At first that lead to me shooting too much but then I started making the hyperlapses you'll see me share where I put all the photos I took and put them together... I can't say I invented it. I can say I never saw anyone else do it when I started doing it. Since I've seen it used in other places and unless the band kills it or are my friends I rarely do that anymore... The whole point of that story is that my editing changed a ton also. At one point if I got 12 good shots from a set I was very happy... now - I want a lot more than that and will shoot as many as the band makes possible.

Do you prefer your final images to be in black & white or color or a mix and why? If a mix, how do you decide if an image should be in one or the other?

It's totally a mix and often depends on the lighting in the venue - the red and blue LED lights that many venues use suck on digital (another reason I love flash when I can use it) so if the light is awful and I can't use flash then those often end up black

and white - but in my heart... color. I love color. We spent a million years developing the ability to see color and it conveys so much more....

Which image of yours is your favorite and why? What makes it a successful image?

Big fucking cop out here but I just can't pick. Which images I love the most will change day to day and often will depend on what I'm listening to, what happened during the shoot, who I was with... it's just... like emotions. Always changing.

What photographers do you admire the most (not just music photographers)? What is it about their work that appeals to you?

Richard Avedon is my favorite all time photographer... The things he did with rudimentary technology early in his career blows my mind. His later fashion stuff was great but it's those early images that blow my mind.

Moving forward and talking music - I'm a NYC born/NJ raised kid that started going to shows in the late 80's so it's Ken Salerno and BJ Papas to me for the inspiration... my style has almost nothing in common with either of them, but they were the ones that made me think there is more to being a hardcore kid than slamming around in the pit and singing along. Since I shoot from the pit about 90 percent of the time, I guess I was never really ready to give that part up though... I've got so many friends now that are shooters and that are amazing and, in my opinion, contribute a ton to the scene even though they are often ignored when talking about what makes the scene. I'm not going to offend anyone by leaving someone out but the people that I love and respect know it because I tell them....

Have you had your work published (self or by others)? A photoshow?

I've had a few magazine covers, a couple of photoshows, and a bunch of images in records and t-shirts but it's never been about that when it comes to concert stuff... just like for the bands there is not any money in this lol

What would be your top three goals with your work?

1. I want to take a photo that people talk about years later and makes people feel like they were there... I want for someone that isn't a hardcore kid to look at the image and wish they were...
2. I want to be thought of as someone that produces great work regularly without being a dick 3. I want my next picture to be my best one...

Anything to add?

I just want to say thanks to everyone that ever got stuck behind my yeti sized ass while I did what I do - I want to thank every band that ever put me on the list and let me be part of it.

THANK YOU SO MUCH!!!





YOUTH OF TODAY

UNDERDOG



ADAM LOWE

How did you get into punk/hardcore?

I got into punk and hardcore through skateboarding - specifically the 1988 Ohio Skateout video. It introduced me to so many rad bands such as Black Flag, Blast, Descendants, and my all-time favorite band, Dinosaur Jr.! Skate videos always had the best soundtracks. Especially the first Alien Workshop and Plan B videos. The skating ripped and the music was super influential in my life.

How did you get into photography?

Also through skateboarding! The same time I picked up my first skateboard, I also started taking my parents' point and shoot film camera along for all the journeys. From there I learned photography by trial and error. I took all the classes and ended up going to a photography college which in hind site was a bust. I had a great time but I learned more in the field.

Do you shoot film, digital or a mix? Do you have a preference and why?

I shoot a mix of film and digital. It's hard to pick a favorite since each has its pros and cons. For professional gigs, I shoot digital since it's less risky and being able to review photos immediately is crucial! However, when I'm shooting personal work, I generally prefer film. Digital coloring has never been on par with film and, to this day, I still try to emulate Fuji 400h and Kodak T-Max 400 B&W film in my digital work.

Why did you start shooting shows?

I started going to hardcore house shows around 1993 and it was a no brainer for me to take my camera. I was one of those dudes that sat right in front of the stage or behind an amp and shooting photos. However, I never really showed anyone most of the photos. I guess it was my own private art. I am currently in the process of scanning lots of old film photos and it's been fun to reminisce about all the old shows.

Are you interested in photography beyond music?

I have been a working professional photographer since 2003, shooting mostly high end weddings and fashion/commercial work. I started my professional career shooting for a few music magazines, but after a couple years I realized that it wasn't paying the bills haha. I did get into a lot of rad shows though!

What do you look for when you are taking photographs?

An interesting person or scene. Every photographer has a different eye and I think we all look for content that jumps out to us. When you start to do photography as a career instead of a hobby, you sometimes have to create those moments and scenes, which can be challenging, but I love it!

What are you trying to convey?

What is your edit process like? It really depends on the type of shoot. For example, if I'm shooting a band, I look for moments that capture the energy of the show. If I am shooting a wedding, I try to capture the emotional bond between the couple. For fashion or commercial shoots, I usually have more influence in creating a scene that I would like to capture. My editing process is mostly through Lightroom. I cull my images to the ones that really stick out to me and then edit from there. If I am working with a client, the editing really depends on their vision.

Do you prefer your final images to be in black & white or color or a mix and why? If a mix, how do you decide if an image should be in one or the other?

Always a mix! Some images tell a story better in color and some in B&W.

Which image of yours is your favorite and why? What makes it a successful image?

I honestly don't have a favorite image. My work is pretty

diverse, so it would be really difficult for me to choose a favorite! To me, a successful image is one that transports you into the scene and stirs an emotion in you. I try not to focus on every image being successful though because some of the best photos happen by accident or pure luck.

What photographers do you admire the most (not just music photographers)? What is it about their work that appeals to you?

I really love Crissy Piper's book *The Unheard Music* tons of amazing bands and killer photos. The hardcore scene back then (early 90s) was small, so anytime you saw one of your favorite bands in a photo it was really exciting! Shawn Scalten and Glen E. Friedman are two others I admire for their incredible portfolios of music photography. For wedding photography, I really dig the styles of Jonathan Canlas and Jose Villa. For fashion I am all over the place. Sometimes I get energy from big campaign shoots in magazines like Vogue and other times its street style. Street style always knows what's cool at that moment.

Have you had your work published (self or by others)? A photoshow?

I have been lucky enough to have had a good amount of work published. Its a real treat to see your work in print! I have not thought much about a photo show but I have been thinking about doing a music photo book.

What would be your top three goals with your work?

Top 3 goals would be 1. Create work that people can connect with 2. Shoot for myself 3. Make sure I get paid what I am worth (that should go for any working artist)

Anything to add?

Thanks for the opportunity to showcase my work in your zine! Its been a pleasure and very much appreciated.

SEVERAL DV AMM



ONE EYED GOD PROPHECY



YAPHET KOTTO



CHARLES BRONSON



MOSS ICON



THE BODY

MUNICIPAL WASTE



ANTHONY MEHLHAFF

How did you get into punk/hardcore?

I first got into the punk and hard-core scene by going to church shows when I was around 12. Basically bands would lie and pretend to be straight edge or Christian rock bands so that the church would let them play there. As a young kid you couldn't play at the bar and at that time kids weren't throwing backyard shows in my town or not that I knew of. I'm sure people were. Cops usually would show up if ya played a CD too loud. But yeah, I got into punk and hard-core through the church. Amen. Side note, church youth groups was also where all the chicks were.

In my early 20's I really feel in love with Cinema and moved to LA to go to film school and didn't really get back into punk and hardcore again until mid 30's. It was like I was a kid all over again.

How did you get into photography?

When I was a kid I always loved video cameras, photography and art but it was always too expensive for me to be involved in. I remember begging my Dad in high school for him to give me the \$50 for the photography class and I was like I'll find a camera just pay the 50 bucks and he told me it was too expensive and I was like what the fuck. "It's only \$50 fucking dollars!"

I guess I really got into photography when I got my first two jobs. Besides working with my Dad I worked at Baskin Robbins and at Togos and I got those jobs specifically so I could buy a Sony handycam that had night vision and I wanted to shoot skate videos and skits and burning shit and all that kind of stuff.

I also remember being in Tower or Rasputin or maybe it was The Warehouse and whenever there was a real photo of a band at a show on a CD or Record they always captivated me. It was proof that they really did exist and that people did that shit.

Do you shoot film, digital or a mix? Do you have a preference and why?

Oh man this is easy for me I love digital. Being able to see the photo right away and make changes is something that I fucking love. Knowing if you missed the shot or got it and you can try it again, that's my favorite. I still have a bunch of different film cameras and taking film and getting it processed is something I always hated. By the time I was taking film photos shit was super expensive and film was on its death trip.

Now there are lots of YouTube on videos on home dark rooms and processing and shit. I love film grain, exposing to the sprockets and shit like that and in digital I'm always trying to give it a filmic look but... film was too much of a hassle for me personally. I also notice that some people are super jacked on a film photo just because it's film. They be like, "woah, sick photo," and everything is out of focus and flat and missing the moment! Hahaha.

Why did you start shooting shows?

I didn't start shooting shows until I shot the Blackest of The Black Fest which is a Danzig's festival which was pretty cool because the first time I ever shot music I somehow lied my way into shooting Danzig which I know Danzig is not hard-core or punk but he's kind of the king of at least horror punk and a lot of metal, hard-core and punk took from Mr. Zig. I'm not a fan of the dude politically or personally, he's a bag of soggy dicks but it was a really cool thing for me and that's what hooked me on music photography. Shooting big shows got pretty boring with all the rules and security being douche bags and I quickly moved into small shows in DIY spots and Jesus Christ, it was like opening up a door and seeing the world for the first time. The shit you can see at any DIY show is hands down better than the biggest festival you

could ever go to. It's like watching a talk show in the early and mid 90's Vs. today. No telling WTF ya gonna see!

Are you interested in photography beyond music?

Oh man I love all types of photography. I love light painting it's a lot of fun. I love urban exploration and street photography and lately I've been really into traveling to ghost towns and places that have fallen into disarray. I just recently went up to Trona, Ca and WOW! I might buy a plot of land out there. It's like the Salton Sea but not as hipster or known. I wanna throw a fest out there. Trauma in Trona Fest or some shit. So many junk yards and burnt down houses, wild dogs running after ya car. I did a photo shoot in Boulevard, Ca, near the Mexican border and it's got a similar vibe but they got a killer 100 year old hand dipped chocolate shop and a bitchin' pizza spot. Remember when old dudes said, "bitchin'?" Bitchin'! They also got their fair share or tweakers and dogoz running wild! And be prepared to be stopped by border patrol. But besides that, it's the best.

What do you look for when you are taking photographs?

Souls. Hahaha. When I'm taking photos man I just want to be in the shit. I'm looking for spit. I'm looking for blood. I'm looking for bodies flying above me or smashing into me. Violence. Love. You know, action. I try to take photos that make you wish you were there. The kind of photos that make ya sad ya missed the show. That's my number one goal when taking a photo is capturing moments that make you go, "fuck, I'm not gonna miss that band ever again!"

I'm also always looking to capture pictures of fans because a lot of times fans and how much fun they're having and their interaction with the band is sometimes better than shooting the bands even. Especially bands that just stand there and shoe-gaze. Moments. I want that little fucking mol

What are you trying to convey? What is your edit process like?

I mean I'm, I'm just trying to convey how much fucking fun or how savage the band is or whatever the hell that thing is. Like if a band always brings beach toys and shit. I'd try to convey that their show is dangerous and fun at the same time.

And as far as processing my processing is always: I throw them on my phone, edit them on my phone and then I'm done with them forever. Maybe I'll come back to them in a week or the next day or something but I usually try to edit them as quickly as possible and get them out the same night or the next day. I like them to still be alive. As if the show might still be happening in a parallel dimension or some shit. I want my photos to be like late night came asada or early morning coffee and donuts. Hot.

I personally hate taking the photos and putting them on my computer and spending lots of time editing. Not my bag. This process has pros and cons because there will be a lot of photos that I miss and I'll be like, "oh shit, I missed that!" "This photo probably would look better in black-and-white with some grit on it and sometimes I'm like oh there's bright colors that's gotta be saturated and grimmer." But most the time getting the pics out quick is best for me. The pro is sometimes ya find gems later in life.

Do you prefer your final images to be in black & white or color or a mix and why? If a mix, how do you decide if an image should be in one or the other?

It all depends man I like a mix but I find it's harder to make a photo look good in color especially hard-core and punk it's ingrained in people that hard-core/punk has to be black and white so getting a sick color hard-core punk photo always feels really good. We've been looking at black and white photos

of punk since the Edward Clover days. He and others are the reason why we think of hard-core/punk as black and white because that's what they shot.

I decide mostly on color if the color makes it sing and still retains the extremity of the moment. If there's blood, it's color all day. Black and white if I'm trying to retail mystery.

Which image of yours is your favorite and why? What makes it a successful image?

There's a photo I took from a *Municipal Waste* show. *Sick of It All* played and also *Napalm Death*. It was a crazy show and at one point a fan started throwing trash cans I think I am not sure if the trash cans were thrown from the audience to the stage first or vice versa but Tony Forresta snatched a garbage can out of the air like a fucking ninja on his arm and then threw it back into the crowd. I captured the photo just before the trash can left Tony's hand. After that it was true mayhem. Trash cans fucking everywhere! It was like a ho-down at the local dump.

The photo is successful because it makes ya wish you were there. A true *Municipal Waste* show with flying waste bins. Magic.

What photographers do you admire the most (not just music photographers)? What is it about their work that appeals to you?

Give me a second I got a look through my Instagram feed and see who is who and yeah there's just so many great music photographers but there's so many great photographers all over and with how cheap photography gear has become I think there's just so many people that are capturing stories that we haven't seen before and told from the lens of a person that actually knows who and what's in their frame!

One of my favorite photographers and how I learned about one DIY scene was this guy name Shit Show Dave. His photos made ya wanna be there and made you wanna look up and listen to the band in his frame. There's a photo journalist name Warrick Page that I worked with in reality TV that has Great War stuff. Lincoln Harrison does these incredible night time landscape 900 photo star trail stacks and he does these zoom photo galactic center stacks they are out of this world one of my favorite photographers ever. Love Andres Serrano's portraits, pictures of the dead and all his piss photos! Piss Christ is God! All these classic photo journalists. Like Claudine Guéniot, Harvey Lloyd, Huynh Congress Ut, Clive Limplin, Abraham Menashe, Tom Kassar, Ethan Hoffman, Zbigniew Szaszyszyn, Bill Wax, David Burnett, Susan Meiselas, Mike Wells just to name a few and not off the top of my head. Oh shit! I love Jan Saudek, dude makes his own worlds.

Have you had your work published (self or by others)? A photoshow?

My work has made a few album covers and backs of albums no huge magazines but I've made the cover of *Razorcake* a couple times with *Iron Lung* and *Despise You*. I'm gonna be in a sick ass fan zine called a *Razor Blades and Aspirin* coming up, I'm pretty excited about that. If razorblades is in the title, I'm in it. I made a fanzine in Japan called *Fast Zine*, I might have to fly to Japan to get that one. Was in a *Powerline Zine* here in L.A. Last year before the pandemic in December and then again in February we thru shows, (opening and closing photography show with live music) which was the coolest things ever and I wanted to start doing that and then Covid hit.

What would be your top three goals with your work?

Photograph the deaths or funerals of Trump, McConnell and Cruz. I'm a simple man.





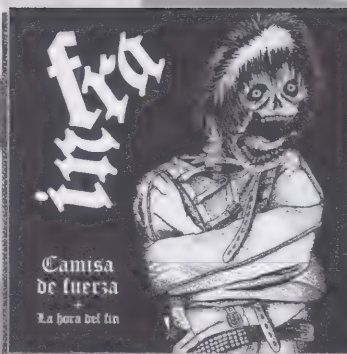
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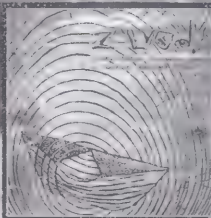
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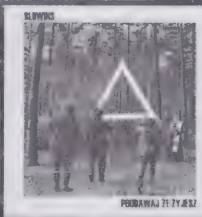
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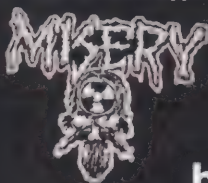
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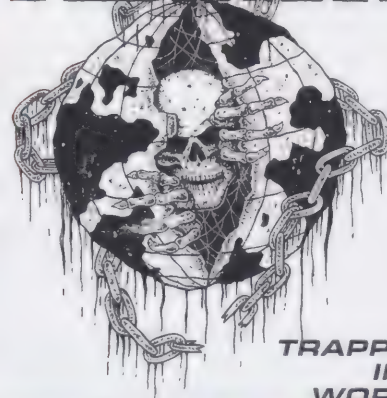
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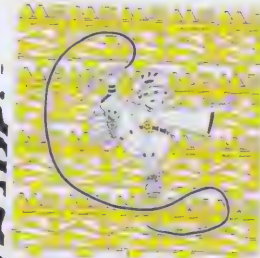
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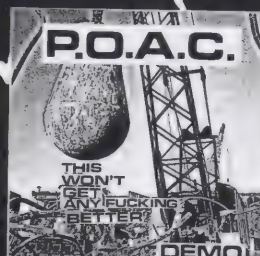
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PROTOCOL

Interview by Kristof Mondy - originally published in My War #6.

What are you guys doing in these dark times? The US is ready to vote as we speak? Will the pandemic take Trump off his pedestal?

Protocol is a hardcore band from Florida, that's pretty much all there is to it! As far as what we've been up to, mostly playing video games together haha. Regarding Trump, you'd be surprised. Americans are honestly an insane group of people and it doesn't help that the alternative the Democratic Party has presented is incompetent and desperately clinging on to his very last brain cells. Unfortunately, I think what this year has taught me most is that we can't really rely on the American government to take care of its people and that it's truly up to individuals to form communities of mutual support.

The 'individuals that form communities' goes both ways of course. I saw rally's where a lot of people (including lot's of punks) protest against the abuse of police power, I saw rally's against statue's, but I also saw rally's with white trash (ie: hailing, holding cardboard glorifying swastika's surrounded by the letters T R U M P, some are even all dressed up military style like they were a white ISIS soldier. And the latter are there on the streets now, even holding machine guns. Is that something you have witnessed so far?

All of the protests I've attended have been relatively peaceful so I haven't witnessed anything myself, but yeah, there is definitely widespread violence taking place all over the country regardless of the political disposition of the state. It's a really unfortunate situation - people protesting police violence are met with the very same violence they're standing up against. You'd think there'd be some interest in maintaining peace and at least attempting to prove that the police are legitimized in some way, but ironically enough, the police are responding with more of the same violence.

So you guys hail from Florida. Tell us a bit more about the HC/Punk scene overthere. Any bands we definitely need to give some attention?

We're from North Florida, which is a pretty small scene to be honest - most of the Floridian bands people hear about are from South Florida, but North and South Florida both have great bands! North Florida has amazing bands like Armor and Blazar, and there have been literally dozens of notable bands from South Florida that have been active over the past few years. My current favorite band from Florida and one of my favorite current bands period is Jackal from South Florida. I encourage anyone who may be reading this to check them out!

Armor are 11PM records buddies, Jackal recently released a tape (that is a total rager!) on Poinkiller if I'm not mistaken. Let's talk about 11PM records...

Pat is one of the best people I've ever met! Honestly, we didn't have much of a choice in the matter - Pat decided that he wanted to help us out with a release and before we knew it, he'd made it happen. We'd played shows with Pat's band, Deviant, a few times and Pat just sort of randomly decided that he really liked us and really wanted to help us out - blindly supporting us for absolutely no reason, which is something that he's continued to do. The

collaboration went pretty well I think, and I'm really happy and grateful to be a part of what Pat's doing.

You released the Bloodsport 12" in 2019 on 11PM records. That record got some rave reviews. How do you look back at that release and everything that happened afterwards? And where did the idea spawn to give the 12" the title Bloodsport: A Celebration Of Violence?

It's definitely been a really cool experience! I actually moved to the Washington DC area about 2 weeks after Bloodsport came out, so we haven't gotten to do too much after releasing the EP. We did a weekend, played a couple of small festivals, and did a week long East Coast tour and those were great experiences - I'm surprised that anyone likes what we're doing at all and I'm really grateful to have met all of the people I've met throughout the course of doing the band.

Most of the songs on Bloodsport were over a year old by the time we recorded them. We work pretty slowly and it can take several months for us to finish a song, so I'd written the lyrics for the songs over such a long time period that I didn't realize that I was writing about the same themes (blood, violence, etc.) repeatedly. Once I figured that out, I went back and consciously tried to connect all the lyrics together into a cohesive theme, and that's where Bloodsport came from. The "Celebration of Violence" subtitle was literally a last second addition - I was sitting at my little cubicle job when the idea crossed my mind and the CEO and Guitarist of Protocol, Geoff, went along with it and we threw it on there. In hindsight it's a little corny but.... I guess it works!

I definitely like the subtitle. And as I was reading through the lyrics it hit me more and more how relevant that subtitle is. By the way, may I say that your lyrics read like poetry? Not just because of the rhymes but also the choice of words and the wordplay you set up? Anyway. What I find genius from the Bloodsport songs (I + II), and maybe I'm wrong here, is how you set this hate race on paper but using the same terms and thus saying we're all the same, Blood is red no matter the color of skin you are. There's white trash on the one hand and ISIS trash on the other... Was this an important thing to write about? The song "Divinity" also links to the Bloodsport song with the 'you say it's in my DNA, you say that it's my destiny' lines, but that has more of a 'origin in slavery' line?

Thank you! Yeah, the whole Bloodsport/Divinity/DNA thing is all tied together. There is a very American idea that everyone is equal and that everyone has the same opportunity to work hard and create their own own destiny, but how could that be true if people of different races in America are treated differently, and oftentimes worse? How could one manifest their destiny through their own individual actions if such a significant part of their experience, their race, is already predetermined? I don't really know the answer to that, and I don't know if that was really important to write about, but I definitely think it was (and is) an important thing for me to explore and think about.

About everyone being the same, I think what I meant by that is that everyone suffers in a society where racism or oppression of any sort exists. While it's true that we're all the same, I definitely don't think that all parties involved share the same responsibility for creating the factors that allow violence to exist. I believe that groups in power create circumstances that benefit themselves at the expense of others, which creates an underclass of people with less opportunities socially, economically, and politically, among other things. When people are faced with difficult circumstances largely outside of their control (back to the predeterminism thing), they aren't left with many options to improve the quality of their lives, which leads people to crime and violence - something that affects us all. Unfortunately, instead of seeking to address and fix the circumstances people are forced to live in, Americans have chosen to punish people while continuing to ignore the reasons why people are sometimes pushed towards criminality and violence, and so we end up in this perpetual tug of war.

Have you seen violence against black lives close to you? Or to yourself?

I've been lucky enough not to experience anything significant outside of some unnerving interactions with the police. Race is just one of those things that, unfortunately, is a factor that is always lurking in the background. It affects people's perceptions of you whether that's conscious or not, so it's bound to play a role in most situations. Sometimes that role is subtle, sometimes that role is fatal. I'm one of the lucky ones, but still, after certain interactions I have to ask myself - would things have been different if I were a few shades lighter? Of course, that's something I can't assume and something I'll never know for sure, but the anxiety that comes with constantly having to wonder and ask that is always there.

I can only imagine how different daily life is... Let's take a look at the other songs on the 12". 'Schadenfreude' and 'De-Militarized Zone'. Schadenfreude means an 'evil joy' in German. What's the song about?

Americans use the term Schadenfreude sometimes to describe getting satisfaction from someone else's misfortunes and that's exactly what I was trying to capture with the song, so that's where the title came from. As a bonus, the word sounds pretty cool! Schadenfreude is a pretty petty and self-explanatory song to be honest - it's really just about taking pleasure in another person's downfall. If I had to try to explain it further, I would say it's a challenge to the idea of civility. Political differences have real consequences, and I think a little bit of animosity towards those whose politics undermine your existence is totally justifiable.

And what about "De-Militarized Zone"? I read a lot of different (metaphoric) messages in this one but can't really pin out a clear message. Like what do you mean with Cultural IV?

The Cultural IV thing is referring to the fact that from birth, Americans are conditioned to believe that American's are always the good guys and that anytime we engage

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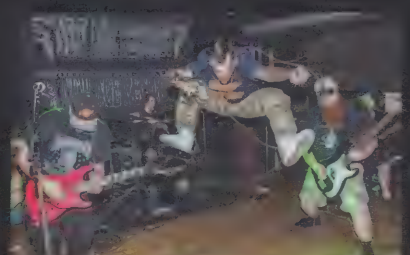
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in war, we have a justified and righteous reason behind our violence. Any even basic knowledge of history makes that notion totally laughable, but there's this culture of worshipping soldiers while simultaneously sending them off to die that I find very strange. To be honest, I don't hold too much resentment towards those who choose to join the military. A lot of people don't have other career options and when the government is willing to provide you with money in exchange for your life, that can sound like a good deal for people without any other options. It's not their fault our government preys on those with a lack of resources. While there are definitely people who join the military for questionable reasons, I think "De-Militarized Zone" is less of a criticism on individual soldiers and more of a criticism on the deranged, nationalistic, imperialist culture that fuels our military and that so much violence is built upon.

Aight, definitely makes sense! Let's go back to the music. You were saying you guys are slow at writing songs. The demo was from 2017, Bloodsport 12" was early 2019, will we hear new Protocol stuff early 2021? Have you guys prepared ideas during lockdown, started rehearsing yet? And what with you living in Washington now?

We are a ridiculously slow band so honestly me moving hasn't impacted us too much luckily! No guarantees on anything happening in early 2021 per se, but as of now we have a rough outline for some kind of release at some point in the next year.

I saw this live clip from August 2019 at Einok? Man shit is crazy, people starting to mosh on what seems to be some intro? And then the moment you yell 'Protocol Bloodsport' all hell breaks loose, that is awesome! How's it been to do without those live shows?

Oh yeah! That's the Halo video game theme! We'd joked about doing that for so long but thought it could come off the wrong way - a lot of our homies were at EINOK so with

their encouragement we decided to just have some fun and go for it haha. We've never been a super active band so it wasn't uncommon for us to go 6 months without playing a show, but not playing shows while having no idea when we're playing next sucks. I really miss shows - both playing them and attending them. We had plans to be a little more active this year but then society fell apart, but maybe we'll be able to do things in the future if people still want us around!

Do have any pre-show rituals? And can you describe what exactly happens within yourself the moment the feedback starts and the the first riff hits in?

This sounds really corny, but I like to spend a few minutes by myself before we play just to think about the songs, why I wrote them, what they mean to me, and all that. I guess I try to remember the headspace I was in when writing those songs and put myself in that place. The feeling right before we play honestly changes a lot; sometimes it's really exciting and sometimes it's more of a "let's just get this over with" kinda thing to be honest haha. Playing is always really fun and satisfying though regardless how I might be feeling beforehand!

We haven't talked about the visual side of Protocol yet. Is that an important issue? Record sleeve / format. Merch. For the Bloodsport 12" you worked with Amy Dorian. Why did you choose to work with her?

The visual stuff is definitely something we think about a lot. As much as I wish it weren't true, aesthetic and presentation definitely plays a role in how people perceive music, so we really wanted to have that dialed in. Amy is a legend and we were big fans of her work. That is why Geoff reached out - Amy was kind enough to lend us her talents and things worked out from there!

Well it definitely made a very nice total package.

I think I got to ask all I wanted. maybe two more things. first, why did you choose to add "brown-bois" in the bandcamp name? And second, the virus is heating up again and spreading really fast, Trump says nothing's really going on, Trump rallies show masses without mouth masks. Where is this heading?

Haha, well the "brownbois" thing was Geoff's idea, but I think we were all on board with it. When the band first started, we realized that, by coincidence, none of us were white. Even though I'd say none of us are huge fans of identity politics especially in its current form, given how racially charged the American climate is, the subject matter of a lot of the band's songs, and that it's relatively uncommon for a hardcore band to be made of all black and brown people, we thought it would be an interesting thing to highlight.

As for Covid, to be honest, I don't think this is heading anywhere. Our federal government hasn't established any consistent policy and has essentially left people and states to fend for themselves. Nobody really knows what to do, and there's no end in sight. Some people are choosing to lock themselves away for an indefinite period of time which is a totally unsustainable way to live, others who see that nothing is changing are slowly giving up and reverting back to their normal lives, and others have never even bothered to care. Without a uniform approach or direction, we're at a total stalemate. Add that to the fact that Americans are stubborn, highly individualistic, and are generally unwilling to make sacrifices for others without any obvious payoffs for themselves, and we have a pretty bad situation. It's pretty dope that Trump got Covid though!



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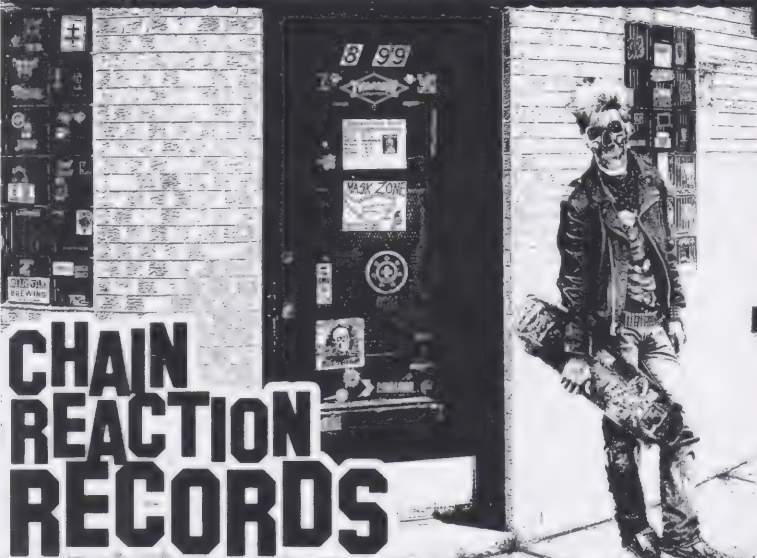
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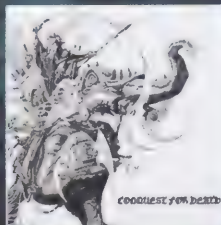
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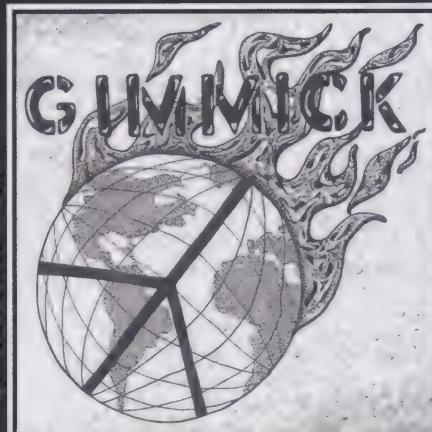
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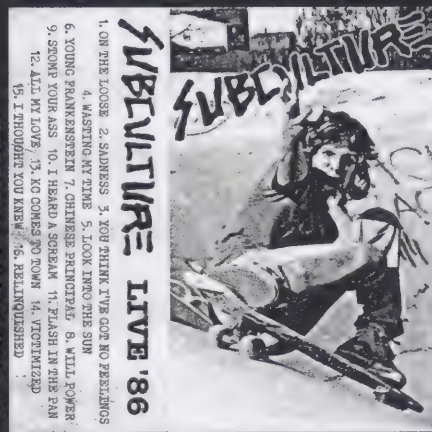
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MESS

The name of the band is the Mess aka The Terribles - why double name? Was the band originally called the Terribles? If so, why the switch?

Is a tribute to the "Terrible twins", but also, it let us open the opportunity to create new music with another synonymous

When did the band form? Had you done other bands prior?

It form in the beginning of 2020, we are sons of the pandemic

Most of your songs on the new record are in English - why do you sing in English rather than Spanish?

As the bands we pay tribute the majority are from England, we think was more natural to write some of the songs in English, but we are not "married" with a language, we will

keep composing in the language we think the song sounds more natural

Your sound is heavily influenced by old UK bands like Blitz, Attak, etc - why this style? Are the 'classic' Mexican bands (Solucion Mortal, Rebel'd, Masacre 68, Atoxxxico, etc) still popular or influential?

Because the propose of the band is to pay tribute to a specific era and sounds, (specifically oi music with some "UK82" bands), we're glad that people can see the influence.

Yes, those bands are still popular and are influential for us, but not directly to this band.

A lot of the lyrics in your songs are about violence and fighting - is your daily life filled with physical violence or is this more metaphorical?

Is both, more metaphorical and with a purpose, than just simple "violence". But well, in "True love" we can help, there's always someone you want to smash his face (idiots, racists, politicians etc), haha.

What is the scene in Mexico City like? What are other bands people should be aware of?

In México City Sparrow 68, Travelers all stars, Doble D, Crimen, F.O.D and Rum & Bones. In Guadalajara Cooperativa Pascual, Los Monjo, Dios Perro, Acidez, Flores y Fuego, Himnos, Sedición.

Anything you would like to add?

Thanks for giving us a space in your fanzine with all this awesome bands, wait for our new EP that is coming soon and fuck right wing idiots.



QUALITY CONTROL



Interview by Bobby Egger conducted in the Spring of 2020 at the start of the pandemic. I wanted to run this interview in the light of sitting here a year later as a reflection of where we were and where we are now - and of because I truly admire Ola and the work she does with her label in addition to her musical projects, most recently GAME.

For those who don't know, Ola runs Quality Control Records out of London, a very, very important piece of the UK hardcore scene.

Aw, thank you. and we're part of the very, very fun family of record labels. So yeah, La Vida Es Un with Paco and Ellis supports at Static Shock. So yeah, we're all still trying to make it work, so yeah.

[chuckle]

Actually with Vile Spirit, it kind of demonstrates how integrated everyone is, 'cause you've got Tallulah on guitar and she's in Saliva, and we're about to start a new band as well. And then you've got Joe, he's on drums, he's in Chubby and the Gang, and yeah, in Lawful Killing. So yeah, it's like everyone's doing multiple bands and all related together in a community, which is nice.

Well, that's always been the thing that really made me love the whole scene. At what point did Quality Control start?

So I started in 2011, I came back from the States, so I've been living there for a year in New York, and I was really lucky that I got to meet all the people that started the current wave of Toxic State bands, like primarily Crazy Spirit people. Actually, they were just over 'cause a bunch of them are in Murderer, so we just reminisced about 2009, 2010.

Yeah, and they were just starting all the bands like Hank Wood and Crazy Spirit. I love the Crazy Spirit demo so much. And I was just such a record nerd and I was like, "Well, I really wanna put this out and I might as well start a record label." There wasn't as much UK stuff going on at the time, but just starting with that was such a big opportunity, inspiration, and I learned a lot with that first release. Yeah, they were so wonderful to work with and I'm so glad I got to put this stuff out which is cool. Actually, you know what? Back in those days, you could get your stuff mastered, direct metal mastery through Abbey Road.

Interesting.

So you go to sit at Abbey Road and actually see the cutting process to the metal plate. I actually have them here, so just give me one second.

Now, correct me if I'm wrong. Hang on, let me just make sure... This is the Crazy Spirit one, yeah.

That rules.

So yeah, and then this is on copper, and it's Direct Metal Mastery and yes, first contact, amazing. But this is a bit of a rarer form of pressing records. And unfortunately, Abbey Road then got bought out by Universal, and now the prices are totally out. There's no way you can afford it. But it was a really cool experience, and I just wanted to do the best I could for my first release. And because it was like, I love the Crazy Spirit demo so much, so we went for this and it was a great experience.

Something that's really interesting and something we gotta pay attention to is with that huge lacquer fire is that the direct metal mastering is something that is still an option for a lot of people. This is... did you just stick with going to lacquers after this, or is this the only one you have?

Yes, I did three with Abbey Road before it became... Not actually that price. What's the right word? Economical. Before, it was this... Yeah. This is dumb. But with the others, I just had it done and then they sent it to me, but with the Crazy Spirit one, because we were taking it off a tape, they did that part, then they mastered it raw and live in front of me. I got to drink tea out of a Abbey Road mug, so that was nice. [chuckle] And then, yeah, we got these when we finished, for the press. I had to take this by hand to our pressing plant I was using at the time in Luton. We still use that on occasion.

I press randomly now, but we'll see after Brexit, it might be that UK pressing plants are the only option. but everyone's thinking, "Wow, we were all worried about Brexit, now there's coronavirus," so yeah, it's pretty wild time for the UK right now. [chuckle]

It's pretty wild. I understand there's gonna be new legal issues with bands needing visas.

Yeah, basically, Brexit kicks in 2021 in terms of actually the impact it will have on us. And currently, it's all very early stages of trade talks, but obviously those talks have all been delayed because of coronavirus. We don't even know where we're at right now. It's all a bit of a mess. It's all like, we know nothing, and we don't know what's gonna happen, but we're just gonna keep going and work with every challenge that comes our way, I guess.

If you don't mind talking about the whole coronavirus thing... What's the process if you are in the UK, if you wanted to get tested?

So, currently, you stay at home. You don't call the hotline, you just self-isolate. And then if your symptoms are out of hand, where you can't cope, that's when you call in the NHS. So that means that people going to hospital or getting treatment are ones that are in critical. 'Cause obviously, not everyone's gonna get to that point. And for most people, it will be like a really shit flu, basically. But if it turns to the pneumonia stage... This is obviously all stuff... I'm not an expert, just clarifying. That's when you can seek help, yeah.

And in the middle of the initial lockdown you released the Big Cheese LP...

Yeah, The Big Cheese LP.

So good.

And then I was like, "Oh my God, it's like crazy." So yeah, it was a full week of packing records and wholesale orders, trying to get them out, and worrying, or, "Our post office is closing?" but they're not. So, that's good. And then I... Yeah, and then this happened. And actually, people have been super supportive, but it's like I wanna make sure everyone gets their stuff. I've just been on a daily basis, trying to make sure. Normally, only go like once or twice a week to the post office, but it's been crazy, which is good. Just to clarify, if I am going to the post office, I'm on my own, I will walk to the post office and then I will go off peak time. I will check that there's no elderly in the post office 'cause something that's maybe quite specific to the UK, is a lot of elderly still pick up their pension, do their banking, pay electricity, all in the post office. So a lot of elderly are still in the post offices. It's like... 'Cause they need to be there. So yeah. Although, the other day I was in there and then an elderly person walked in, and I went, "Oh fuck. I've got to get out of here." And they were just buying greeting cards, and I was like, "Do you really need to be here?" [chuckle] Please go home."

Our mail order actually gets picked up physically by the post office, so we don't even go to the post office.

They're all working. They are all working, all the courier companies, all the post offices, they are all open. My housemate went to the post office and actually asked them, "Are you shutting down?" And they literally went, "We'll shut down when we are dead." [chuckle]

Literally

It's just like, "Okay." But yeah, it's kind of crazy. There's been some new things, so when people come to pick up stuff now, you won't sign for them anymore, like you give the parcel, put it on the floor, and then they pick it up. They got gloves on and they sign their own parcel themselves. And so that's something that I've noticed. And then when you receive mail now, the Royal Mail will drop your parcel in front of your door, ring your doorbell, then they'll stand up away

from your door, you then take the mail, and then they'll go, "Good?" And you are like, "Yeah." And then they'll sign it.

They are trying to protect their staff so that's good. Yeah, which is good. And also, just because it is a vital part of the record label part, like with you, I wanna know what's going on on that side and try and help where I can and... I'm at this point now where I was trying to open an account at a Royal Mail post office so I can just drop off and leave and not wait around, so yeah. But yeah, the official line is that no parcels can carry coronavirus, that's not a thing that can happen. That's like if you go on the Royal Mail website, it will tell you that. And then it's also on the NHS. I think I read it up there as well. So yeah, I think people are worried about that but... Especially if it's been in transit for so long.

Especially when the album is so sick.

Yes. [laughter] I think Lisa (Ebullition Records) has made a good point that culture does bring joy and if we can keep that going then that's actually also an important point.

Yeah, of course.

I will say for anyone in the UK, I think our priorities probably now are the more vulnerable people. If you can find your local food bank or community support group that are delivering food to vulnerable people, I think that's where we need to be focusing right now. Yeah, if you're wondering how to help and you're stuck at home, I think those are sort of the main bits.

That's awesome.

It's my opinion, everyone is entitled to their own opinion, but I think those are what we can do to help. If you've got the income and you've still got your job, obviously. If you've lost your job, then your priority is you right now.

Absolutely - so to switch topics I'm going to ask you, what was your first tour in the United States?

That was Arms Race Violent Reaction.

Oh shit! Did you play... You played Richmond on that tour, right? You played the Green Room which is actually around the corner from the store. Was it a house show?

Oh yeah, it was a house show. I remember, it was upstairs. I think Alex (Grave Mistakes) did it..

If I remember, that was the show... A singer tore his shirt off while they were playing. [chuckle]

Yeah, yeah, Crusty Max. Yeah, yeah, Crusty Max is a bit of a character. He lives in Japan now, or Singapore. I forget. Sorry, Max. [chuckle] But yeah, he's a dad and all that jazz. But yeah, he was in a band called Hello Bastards and we always loved his voice and we wanted it to sound like Ripcord and we thought it sounded close enough. But yeah, he had interesting outfit choices sometimes, and with the shants. It was sick. [chuckle] And then he would rip his shirt every show.

What is your favorite UK hardcore classic?

Well, for me, I think it's always just gonna have to be Ripcord, Defiance of Power.

Obviously, we named the festival Damage is done, which is the Flexes. I love Ripcord. It's like they came out and wanted to sound like SSD or like Agnostic Front and all these American hardcore bands. They just totally made it their own in the context of UK punk, and hardcore at the time. And I think that's what makes them very special to me at least. Once I heard it, it was like, "Yeah, this is it, this is peak culture to me." [chuckle]



WRONG WAR

What was the initial impetus for the formation of the band - starting a band amidst a pandemic, I presume can be difficult. How did you manage that?

The initial practices occurred in late 2019, but we had not really discovered our direction at that time. Everyone got busy towards the end of the year and we figured we would iron everything out in early 2020 - which of course did not happen. We took a significant break between March and June until we could figure out a safe way to practice and did what we could remotely in the meantime. At the end of June, we had the bones of 8-9 songs and just spent a few months refining them before entering Eberly Studios to record. Eberly is a great basement studio right near where we live that we had all to ourselves. Our initial intention was to track these songs as a demo and then look at recording somewhere post-pandemic, but the recordings came out so good, it just made sense to move forward with a release. Becoming a band in the middle of all this has been a strange experience. While it was much more difficult logistically, it also was a much-needed distraction from the last 12 months and provided the perfect outlet to vent all that anxiety and frustration.

Is there meaning behind the Wrong War?

Like any new band, we struggled for a few months with the band name until Pat sent a photo over of a Banksy stencil that just sort of clicked. I think the meaning for me came after the name, during the lyric-writing phase, where I was examining all these relationships that were fraying during the unraveling of America. The idea of choosing your battles was never more apt.

The title of the LP is "Fixed Against Forever" where is that derived from?

Originally it was a line in Words Were Mere Words, but the minute I wrote it down I felt like it had another purpose. That song, and that line in particular, are about recognizing the worlds you do not belong to, those that you should willingly avoid, and those that you should avidly oppose. Subconsciously I am sure it also has something to do with me thinking Born Against is perhaps the best band name ever.

Tell me about the song "First Shot Misses" - it was the first 'single' off the record, why did you choose that song? What is it about?

I think going into recording, we all felt that was going to be the strongest track, but we had a real difficult time after recording choosing one to lead with. The origins of the title come from an RPG game I have been remotely playing during the pandemic with some of the people from .NEMA. When it was said, I quickly wrote it down and thought that it would make a great song title. The song is basically a reminder to never give up and to never allow them to tell you to give up, especially when you are down - or they will surely dictate the outcome and resulting history.

I think a lot about getting older but still maintaining a connection to punk and the ideals/beliefs of my younger years - maintaining the balance of adult responsibilities with passions of youth. I know the band is made up of four people around my age - how do you maintain that balance? Related, I feel like it is much more common for people our age to stay connected than in the past - I mean the cliché for the generation of punk before us was to either drop out of music/"counter culture" entirely or just get really into indie rock - I'm curious about your thoughts around this.

I think recent times have made it very easy to get back in

touch with those passions and that anger...that said, I have also seen it turn relatively progressive-thinking people into conspiracy theorists and racists. Youthful passions are often void of a target. They sound good, and they are well-meaning, but often they are done simply for the sake of doing them. If you do not find that target by a certain point, they can very easily be replaced, or at least fade away while you are focused on other pursuits. I am sure that is true for most of us as we have gotten older, but things have felt like they are coming full circle in recent years. We all have kids, are our target is often a better world for them that is constructed of ideas, empathy, and action instead of money, selfish, and fear.

Musically I think everything is easier these days, from making it, to collecting it, to keeping in touch with people you rarely see...and while I don't know if all of that is good, I do think the positives outweigh the negatives and it ultimately keeps people engaged and present

Punk is traditionally a youth culture - being older do you care about maintaining a connection to younger folks? Does it matter?

For sure. I find inspiration in youth all the time these days. From young people that are far more accomplished than I ever will be in a chosen passion, to the kids in the streets at the local BLM protests this summer - inspiring to no end.

Musically, I think this is the first time I have really been inspired by younger bands instead of trying to mimic what came 15-20 years before me. For example, we all were really taken with Truth Cult during the writing process of Fixed Against Forever, and while I am sure they are drawing on older influences, their energy and translation of that sound felt new. As I have said a few times, "Truth Cult is so good, you will wish you were in Truth Cult". They made us all want to write songs and play shows instead of edge our sidewalks.

You've described the lyrical make up of the record as 'break up letter with half of America' - what do you mean by that?

I feel like it is something I have done several times already, but I keep forgetting I did it. Lyrically I was working out the complicated relationships we were all finding ourselves in and recognizing those that were not worth salvaging. Add to that all the fringe lunatics, fascists, and the lack of empathy so many Americans seem to relish in, and it seemed to add up to about half the country. I was listening to Crisco Thunder on repeat while writing this album, and I am positive a song like A Dear John Letter to The City of Angels guided the process.

Are you scared of the right-wing trajectory in the US these days? For me, I find it terrifying at times to see obscure right-wing ideology and conspiracy theories become mainstream talking points - thoughts?

The right has been telling us their goal is to infiltrate government, the police, and the military for 40 years. While it is madness, I think we all knew this was looming under the surface. The sheer amount of red meat thrown to the ravening fringe since the 80's was bound to give it enough strength to break the chain. The whole world has been bending towards authoritarianism and I think most Americans felt like we were immune to it, that those in power would never let it happen, failing to realize there are those in power who want it to happen badly. Those that were so concerned with cult activity 20-40 years ago are now the cultists.

The fact that someone like Stephen Miller was that close to power, and was so obviously influential in policy, should scare everyone.

Given the current pandemic, what would make you feel comfortable playing shows? Or going to them? It's an odd thing having a sizable portion of your life dedicated to music and the shared chaos of being trapped in a room with a crowd of overly familiar strangers then to have it vanish overnight, can you speak to this?

Since we have never had the chance to be a live band, I am not sure how much we miss it at this point. We decided early on to not worry about shows and just focus on writing and recording, our time to engage with a live audience will happen when it is safe. Being a band that will have recorded and released two LPs by the time we even play a live show is a unique opportunity, one that allows us to start whole and hopefully be able to play outside of Chicago sooner than later.

The formation of the band and the release of the record brings back Council Records - can you speak to the history of the label, why it went dormant and what the future of it looks like?

Council existed from 1993 to 2006 and had 25 or so releases. It was always mostly focused on bands I was in, or very adjacent to. I think there was a combination of things in the early 2000's that made me feel more and more distance from the label and music in general. The dissolving of Calvary and the move of music into the digital realm were two of the main factors. I felt like I had accomplished what I wanted to accomplish with Calvary, and I just was not interested in shifting the focus of Council, so I chose to end it and redirect my energy. In hindsight, I know that was 100% the correct decision. While I missed playing music and travelling, I just did not have the capitalistic drive to make it in the digital era.

I had slowly started to warm up to the idea of digitizing the back catalog over the past few years. Derek Brosch (the drummer of Current and Ottawa) was a big inspiration in finally getting me to embrace the challenge. He and I are both amateur archivists to a degree, and we started going through everything, getting reels transferred to digital, tracking down DATs, scanning photos and artwork. Add to that a year of lockdown, and it seemed like the perfect time to get all this done. It has been an absolute joy revisiting these records and getting back in touch with people.

While I do not see Council being more than a hobby in the future, I am interested in releasing a few new things as well as archiving music, often obscure and unheard, from the mid-90's scene. I have several projects lined up right now, including the Wrong War LP, which will be out in the Spring as a split label release with Atomic Action. I am also in the process of remastering a handful of 90's Michigan bands and we also just finished remixing the Ottawa tracks one final time with Jack Shirley at Atomic Garden.

www.councilrecords.com

<https://www.facebook.com/wrongwarmusic>

Wrong War - Fixed Against Forever LP out on Council Records/Atomic Action very soon. We almost have a 2nd LP written too - recording in a few months.

ED COLVER



For me, Ed Colver set the standard for what is and isn't a good punk rock photo - fuck it, what is a good live music photo. His ability to convey the energy of the moment, to suck you in and make you feel like you are there with him in that moment remains awe inspiring to me. Shooting with 50mm lens, and always right in the middle of action, his photos express a sense of urgency and raw emotion that few others can match. It was an honor to get to speak to the man - and speak we did, for hours upon hours. The full length of the conversation was over 30,000 words, well more than can be published here but here's a snippet. Portait of Ed Colver by Clair McAllister. All other images by Ed Colver.

I read that you started going to shows in '60s and looking into a lot of heavy rock and psych stuff. What kind of stuff were you into like- Blue Cheer?

I saw Blue Cheer when *Vincebus Eruptum* came out. I saw The Mothers when *Freak Out* was released. I saw Captain Beefheart when *Trout Mask (Replica)* was released. I saw the Iron Butterflies three times before they cut their first album. I was going at it. I saw Cream on their first Cream tour in '67 at the Whisky. And I only listen to YouTube now. My ghetto blaster, that's what I call it, I've got Bluetooth, but there's so much stuff on there that, it's all here already.

I feel like a lot of early punk era people were just dismissive of that stuff, or it always felt like people rejected that. Do you think that's actually true?

Well, the punks were always like 'kill the hippies,' like the Deadbeats song, and it's like, hey folks, that's not hippies. Those are long-haired rednecks. Those were the people that had long hair in the '70s. The hippies, the real hippies, that were cool and interesting, and started ecological and 'be good' movements and all that, and the hybrids, and psychedelic art and stuff, those were the hippies. And then they were gone. I had hair down past the middle of my back and cut it off in '72, I didn't give a shit anymore.

What was your transition... 'Cause one of the things I read about was one of the first things you went to that kind of hippy psych rock. Like being into the Motels, I read things at Madame Wong's...

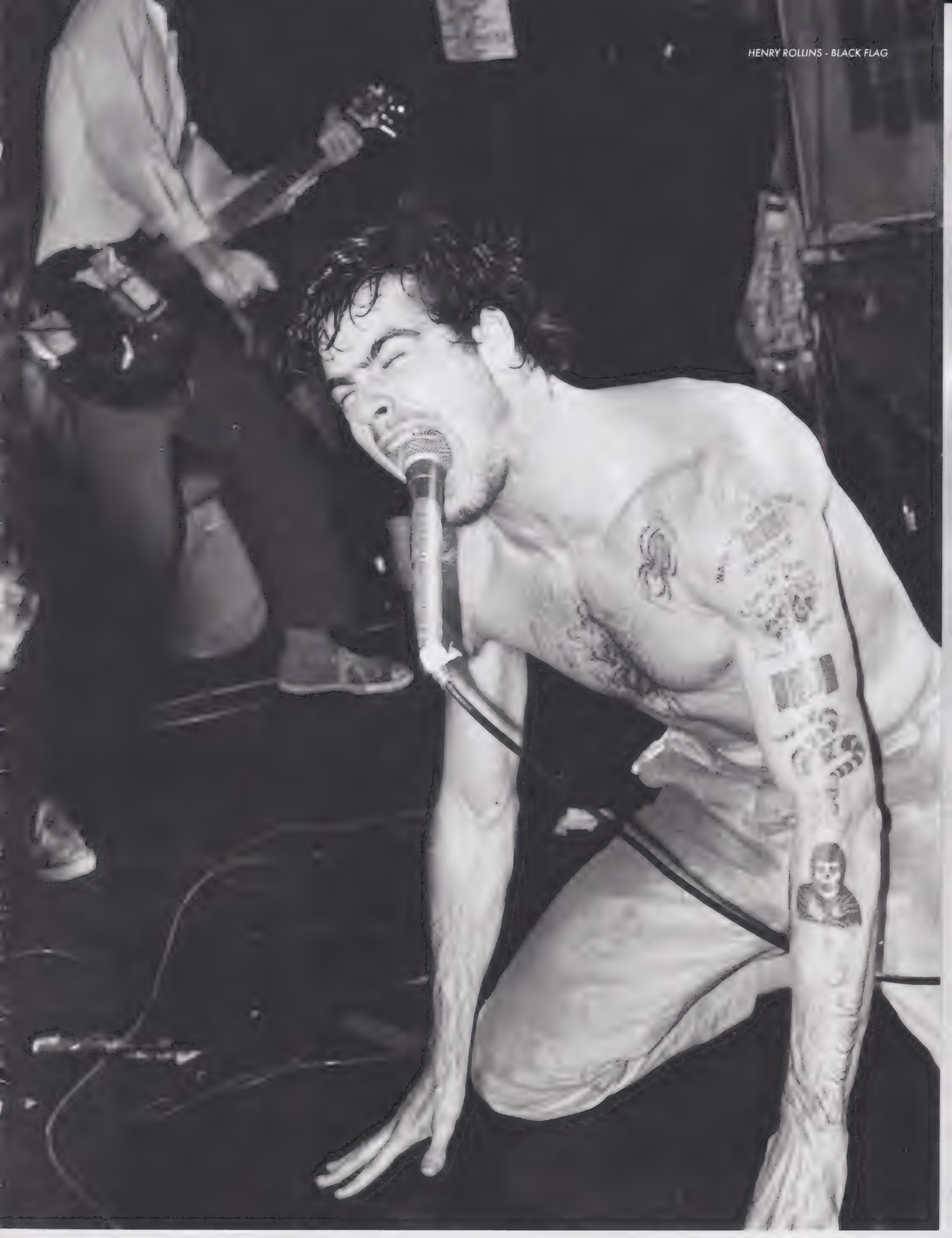
That's the first band I photographed. I started doing photography in late '78. By the end of '79 I was basically kinda supporting myself already. I never ran an ad, I never ever asked anybody for work. I never had a published phone number, and I used funeral sympathy cards with my address on 'em. And I've worked on over 500 album covers. I'm really proud of that. It's like, if you do good work, people will find you. You don't have to kiss ass to get a job. I never played any art world games at all, I never sent out slides to museums or anything, so I'm kind of almost an outsider artist... That's way overused nowadays in my opinion.

Yeah, but I think that that is... One thing that's always been appealing to me about photos, there's obviously the aspect of it being bands and music I'm into...

Mm-hmm.

But it's more that unique perspective. Because you are part of this thing, not an outside observer...

Oh yeah, I was next to those people. I was two, three feet away from 'em on stage a lot of times, even. Like, I've got a picture of HRM about two and a half feet away from him on stage. It's like, that doesn't happen anymore. There's always backstage



IAN MACKAYE - HIMYM TITICACA



LYDIA LUNCH



ROZZ WILLIAMS - CHRISTIAN DEATH







passes and photo passes and a three song limit. I think I had to do that just once or twice for some stupid job, and I was like, this is the most lame thing I've ever seen. And it's like, is it the management company that doesn't wanna have their artists sweating or have their hair out of place? And then they gotta run them off? And it's like, God forbid any sweat in rock 'n' roll.

It's a weird control thing. For me, the stuff I'm really interested in shooting is the smaller stuff. I know that you started seeing Black Flag when they were playing the Starwood, and then Black Flag is playing to 3,000 people at the Olympic auditorium...

Yeah, it was like, holy shit. I photographed all kinds of punk bands, everybody I could get together and I'd always keep joking about it, it's like, I've even got pictures of the Rim Pest. I never knew anything about 'em hardly, I just photographed 'em a long time ago.

Recently, I didn't get any pictures used in the Mad Marc Rude documentary, the one on the Mentors. I met a lady that said, like, "Oh, I did a documentary on the Mentors," and I said, "When you see what I have, you'll re-edit your film." **I was talking with Murray Bowles and he was telling me that he had rolls of film from the '80s he hadn't developed yet...**

Oh, wow.

Because he was shooting much, was that kind of how your process was at the time, or in general? Or were you shooting and processing constantly? 'Cause you were talking about...

Oh, I lived in the fucking dark room. I made a stack of prints that could go to the moon, I swear to God. One time, TSOL needed press photos when they were going out on tour, and I printed a whole box of 100 prints of TSOL that I'd taken. They were drying all over my room and stuff, and I was like, fuck. Yeah. I hate doing dark room work now. I'm like, over it.

I mean you have an impressive catalog of work that's been published, but how much...

Oh, people have seen about 5% of my work.

Wow.

I'm not kidding. People say, "You did all that punk stuff", and it's like, you ain't seen shit.

Is it just because you're not happy with the images, as far as the quality? Or is it because...

No, I haven't ever scanned them. I haven't done anything with 'em. I have a file drawer and a handful of alphabetized negatives, and all these different weird bands that I photographed. In '79, all I was going to was punk shows and stuff, and I saw pretty much every big. My early stuff, it was pretty shitty for the first year or so, but I started learning real quick from my mistakes.

Oh, I know what I was gonna mention, we were talking about hippies and stuff. And I kind of likened being part of the punk scene to being part of the beat movement, or the real, the early hippy movement, anti-war, and all that stuff. And it was kind of like, it was this underground movement and I was part of that, and it's pretty amazing. Nobody was there when I was shooting a lot of these pictures, and now it's freaking history. It just blows my mind.

And no offense to anybody I'm talking to at the moment, but it's like, everybody and their dog wants to take punk photos nowadays, not just concert photos. "I wanna take

punk photos." It amazes me. There's the video, "Black Flag Reunion 1983" that's on YouTube, and it was that show that we were talking about, there's 3,000 people there, and I was the only person between the barricade and the stage. And out of that whole crowd, I'm the only person visible taking pictures. What a concept. You know? Now you're elbowing everybody and can't see through all the phones taking shitty pictures, so, how many times have you gotten a good picture on your phone? It doesn't work.

Not unless it's a picture of my dog or something, which is hanging out in the yard, and then I'm like, oh that's a cute picture...

I take pictures of my dogs all the time, but my forward camera doesn't work forward. You gotta flip it around and try and look in it, and try and frame something just to document it so I can send it to somebody or something, it's like, this is bullshit. Yeah.

But back to what you're talking about too, I constantly shoot shows myself, not in the last year, but...

So you're taking that big break, huh? (laughter)

Well, you know, COVID...

You're doing some good work. You're doing some really good stuff. I know what I was gonna talk about. Very early on when I was shooting, I became aware Unheard Music was gonna use some of my stills and they were using all full frame, 35 millimeter horizontal pictures and stuff. And I studied art, all applied art all through grade school, high school and junior college. All I cared about was art. Every form, like woodworking, and painting, and ceramics, and printmaking, and sculpture, and design, and that's what I did. I had a concept of composition, and I paid attention to light like a hawk, and I paid attention to timing. Like, da-da-da-da, here comes the drama, boom. I stood behind somebody one time, I could look right over their head, I'm 6'4". It was pretty funny, I was standing behind him, and they were holding this camera up for like two minutes straight, and then snap, and they took something, and then I knew what they took wasn't anything that was any better than what had been going on, it's just like, what you just took one, why? What inspired you to click it right then? [laughs]

I'd read somewhere that you used to basically watch shows straight through the viewfinder?

Oh. Yeah. It was like looking through a keyhole, my peripheral was gone almost constantly. I'd pull away and look around or you know, when I would advance the film by hand. I never had a telephoto, a motor drive, any of that shit. I saw these guys come in, where they have these flashes, and these power packs, and the newspapers...

Yeah. And they machine gun it (laughter)

Yeah. And it's like, wow-wee. I'd have to wait eight to ten seconds for my flash to recycle. And I'd miss stuff in the interim, and a lot of times I'd turn it off and go, 'available light looks rocking right now,' click. Open it up, shoot, and then turn it back on and hope I didn't miss something. I did that all the time. No telephoto lens, or autofocus. None of that.

You're focusing everything manually?

Oh yeah, and it was real zen-like to me, it was like, I used my camera so much that I could focus it without looking, just by the feel. You know what I mean? Hey, that way you could do flip shots totally crisp and focused, or we did a new drum scan of it, it's so fucking detailed. It's amazing. It's like, he ran diagonal across the stage, it's in perfect focus. It's actually better than I ever even thought, because, like, this

new drum scan, it's amazing. And it looks so much better. I always bring up that image high contrast because I liked him going into the void, and I made it kind of graphic because of that. With this new scan, you see all the wrinkles in his T-shirt, you see the Levi's hang tag. You can see people back to the wall, you can see the decor on the wall, you can see an empty balcony. It's all dark gray tones, but it's all in there, and now it looks like a beautiful fucking photograph. It's kinda strange because I always printed in contrast and all of a sudden my most well-known image, it looks like ten times better than it ever did. It's nuts.

So, you always shot with a 50mm lens, right? Was there a reason for that?

That's what my camera had. I never went out. I was not a gear nut, at all. It was like, this is working. This works fine. I don't like wide-angle lenses, like fish-eye stuff, it's just like, 'Yeah, everything's in focus, but his nose is huge.' You know what I mean? That type of thing is just like... they use it all the time on skateboarding, and it's like, yeah, it's in focus. You can't aim it properly and shoot it in focus, even with the autofocus, you ought to be able to do that nowadays. I don't like the way they diminish stuff. Wide angle looks okay if used properly. I did architectural photographs from 1984 to, about... I don't know, 2008 or 2009 when I quit, and I was doing four-by-five stuff and everything and you know, parallax, people don't even understand that. It's like how things will distort if you have a wide angle lens and stuff. You know, it depends on how you use them, how it looks.

I use a 20mm when I'm shooting a lot of stuff where I'm in really small spaces, so I'm like right on top of people. I used to use a 50mm but I felt like I just got too close to people, but I shoot 50 in bigger spaces. But if I'm shooting in basements or house shows...

I shot Social Distortion at a house party (laughs)

Tell me about that.

I think it was in Fort Worth, I don't even remember. I've just got the pictures to prove it (laughs)

I know you did the back of Mommy's Little Monster...

And I did the one on the back of the 1945 single too...

I recently interviewed Alison Braun, And she was telling me, 'Ed Colver told me I need to watermark everything.' Do you feel like a lot of your images just get appropriated, and how much of that goes on?

It's like my stuff had gone around the world without my knowledge. I was just flabbergasted. I was seeing it constantly, and it never had my name on it, and it's fucking ridiculous. Oh, and then the Wasted Youth flip shot that was used so much, it's actually a crooked photograph of a print with my pencil signature on it, if you look close on a lot of those that aren't cropped. And it's like, 'Ooh, I'd like to know who uploaded that fucking crooked photo.' Somebody bought a print from me and did a bad picture of it, and that's the one that was all over the place, and it's like, fuck heads!

How do you deal with that?

Well, people are like, 'Are you pissed off about the damage being this and that, and this and stuff?' And it's like, you know what? It just iconizes my images that much more, and eventually a lot of people will learn that I created 'em. It's like, look how many times the *Damaged* cover's been parodied. Fuck, man, I got at least 30. And the Wasted Youth flip shot, I've got it on flyers and all kinds of stuff.



I guess it is the downfall of the digital age where everyone assumes all content is free. And it devalues it in a lot of ways, right?

Yeah. I go on hashtag search every once in a while and ask for credit. Some of my most ripped off stage pictures that are just fucking everywhere are my pictures of Christian Death and Rozz Williams. I go on a search and ask for credit. And I went on this one guy's page, he had a picture of mine of Rozz up. And it's like, he loves Rozz. He likes this iconic photo. And I ask him. I said, "Please post my photography credit with my portrait of Rozz Williams. Thank you."

That's the way I ask people. I always say thank you. And this guy came back, "These are on the internet for anybody to use." And it's like, "You motherfucking piece of shit. You love this guy, and you love this iconic photo that I created. And I was friends with him. They used to call me the sixth member in Christian Death, even." And he just blows me off. And it's like, "You wouldn't have that picture if it wasn't for me, asshole." You know? Fucking jerk. He's probably beating off to it.

Does it bother you in different ways, like how it's being used? Like if some kid is making a flyer for their show versus some company...

I'm wise enough to understand that there's a degree of severity on that. It's like, yeah, flyers or something, is one thing.

You and Raymond Pettibon, for example, both had... You've had careers in art, to some extent, right? But...

Yeah. And he's rich and I'm not [laughs]

There's a lot of other people in those early punk

years whose work never got acknowledged. Especially from photographers, artists, etc. Most of the bands didn't make any money, but there are the occasional ones that made a little bit...

Yeah, yeah. Between Pettibon and I, we did a huge majority of the iconography on the LA scene, the two of us. It's different. I'm not comparing it, but we created a lot of the imagery and iconography out of that scene.

In kind of that same context, how important was it to shoot the crowd and the people at the shows? To get that kind of atmosphere.

I didn't do that quite as much. I did it some, but I wouldn't just go, "Oh, look. There's a mohawk," and shooting that. Personally, I think that whole fucking studded jackets and mohawks was a fucking poser bunch of shit. That's the English look. It's just bizarre. I just hate that. To me, I don't know, LA was like Levi's and a T-shirt, and a flannel and boots. And it's like, message T-shirts and stuff. I can understand people wearing them and stuff, but they didn't use to look like that [laughs]

I've joked with kids that are younger than me about that, "When I was in my 20s, all the punk rockers I knew, basically, just looked homeless." Like T-shirt and worn out clothes, worn out jeans. You know what I mean? And Vans, Converse, maybe. Occasionally, people would have boots. That was about it.

Boots are safer.

What sort of stuff do you look for when you're composing your images? Like either...

What's falling in the background. How the person's fitting into the frame. The background is super important. I show people like, 'look. If what's right there was not in the frame, if you crop that out, or darken it so it disappears, the picture's way better because it keeps you focused on what you want them to see. The image.' It's like having a portrait with a cigarette butt laying on the floor kind of. It's like, 'What's that? What's that? What's that?' It draws your eye, and it's just like that's bad. I was trying to compose stuff that was as clean as possible in the background.

What's your worst injury from shooting that kind of stuff? Or the worst situation?

When I was shooting that Olympic Auditorium show the crowd broke the barricade, and it slammed me into the stage. And I should have just gone under the stage, but I'm thinking, 'I gotta get out of here.' But my feet wouldn't get anything. I threw my camera on the stage. And there's a video of it, actually, which is really weird. The only video I've ever seen from that night, and they're playing "Depression." I'm about four feet away from Henry, but I'm turning to the side and shooting Chuck and Dez and stuff. I used to love that. People'd be right up his nose four feet away from him.

Yeah. That's so crazy. Going back to consciously composing your shots - how much was based on like, just knowing the songs, and you've seen the band enough times, you know how people are gonna react?

Oh, some of them yeah, yeah. I used to just watch like a hawk and have the shutter button halfway down, it was like, 'Oh, there's something.' I'd accidentally take pictures sometimes because I had seriously had the button pushed halfway down.



Are you one of those people who kinda hangs on to everything?

No, but I have a lot of stuff like... I got postcards that Joey sent me, Deloitte sent me from Europe, a letter from Jello and different weird stuff like that. I always kept that kinda stuff. But no, I collected, well, since I was about 17 or 18, I collected American arts and crafts, period.

I consider that I have a good sense of aesthetics, and I don't quite know where I inherited that, it's probably from my life-long paying attention to art. And it's like I bought all this stuff. I was collecting that Arts and Crafts stuff for six years before there was any documentation whatsoever on it.

Oh, I was gonna mention about my punk flyers. I used to take my pocket knife out and take staples out. I would tear them down off the phone poles, and when I'd go to shows, there'd be a stack of them, I'd grab some of them, and roll them up and put them in the bushes, or take them straight back to my car. I never folded them up and put them in my pocket. I took care of them all the time, because I collected the hippie posters, that's Avalon and the Filmores, and Rick Griffin and stuff when I was a kid. And I treasured those, but these were absolutely different, but they were still really important and it's like, I'd pull into Chinatown, there'd be all these great black and white 11 X 14 Fear posters, Fear at the Hong Kong and stuff, and it's like, I'd take all the staples out and stuff. They'd probably be pissed if they knew it. Take them down, probably right after they put them up but... [laughs] then I put them in flat files. I had like a crazy ass fucking collection of them.

Punk flyers in flat files is a kind of a funny concept. But now it's proven true. Totally, I mean Black Flag, a xerox flyers of Black Flag is worth hundreds, and it's like "God damn, I sold them too soon."

So, we kinda talked about musical trajectory a little bit, and... being into the psych stuff, being into early '78, '79 punk, early LA punk... Which I assume is like Madame Wong's and...

No, I went into Madame Wong's just a couple of times, and it was like, "No, this is fucking new wave shit. I'm outta here."

And it always cracks me up. They say, punk and new wave, and it's like, those fucking things might've happened at the same time, they've got nothing to do with each other. It just drives me crazy. Fuck new wave. I don't like that stuff and I never have. And it's like, it's just modern pop. People call the Talking Heads punk, and Blondie punk, and it's like, what the fuck are you talking about? That's my opinion.

Everything about it. I don't know. It was two different things. I was into punk, and that was at the birth of hardcore. I guess my buddy, Steve Blush, we wrote *American Hardcore* and gave Southern California credit for the hardcore scene. That was punk rock. And I never, ever listened to any English punk music at all. None of it.

Really?

Nope, never listened to any of it. I've worked with 999 and did a cover for them, *Live in LA '91*. But it's like, I never listened to any British punk band, ever. None of it. I didn't buy any of the records, nothing. It was all shit, to use a crass term, and I'm not even talking about that band [laughs]

But not even stuff like The Damned or Discharge or things like that?

No, not at all. I've never bought one English punk rock record, ever.

So just all American?

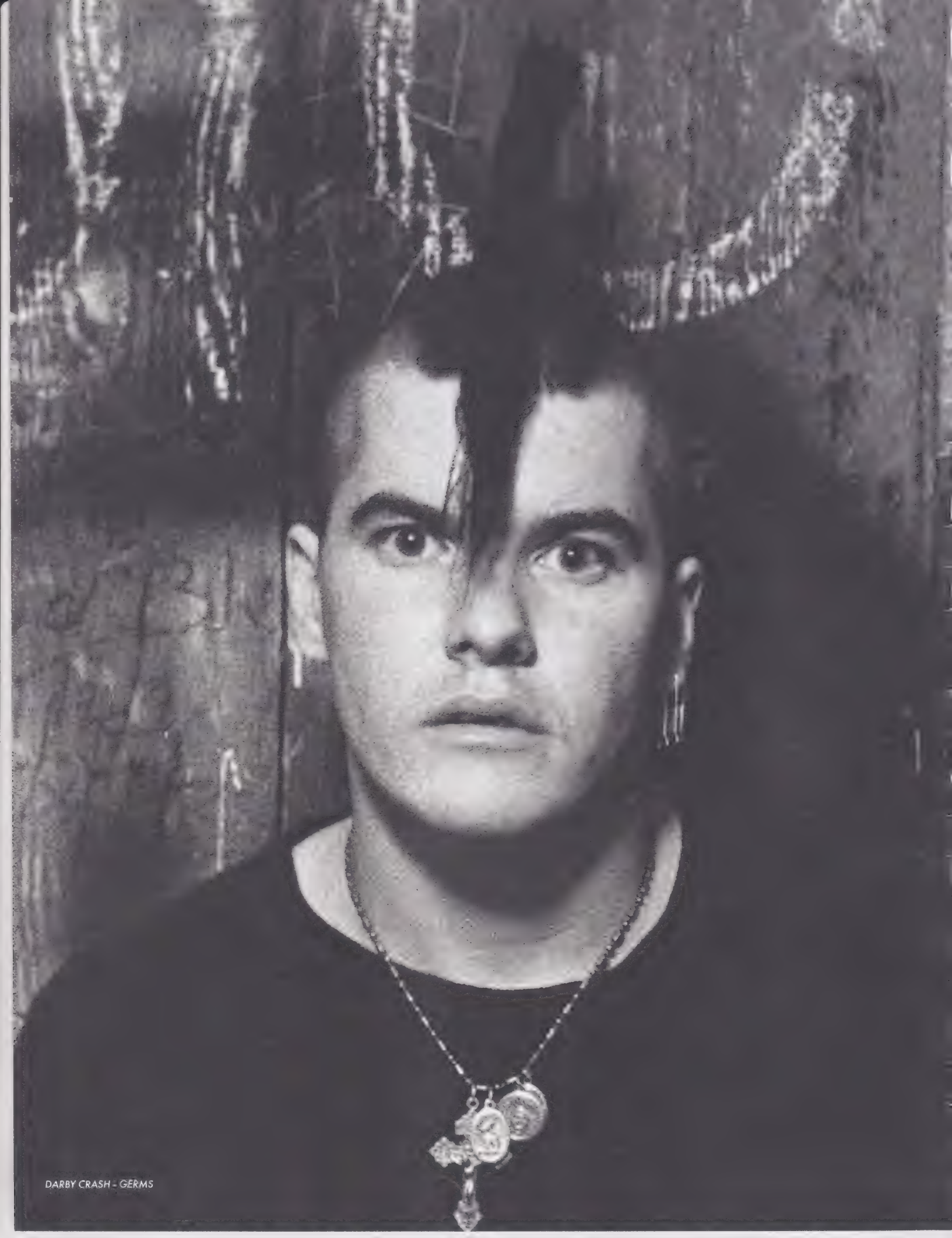
And mostly LA. I like Minor Threat, the Bad Brains, and Cro-Mags, and stuff like that. Flipper, DLA, and The Kennedys, that kind of stuff. By the end of 1983, I'd worked on 80 LA punk rock records.

Yeah, which is crazy.

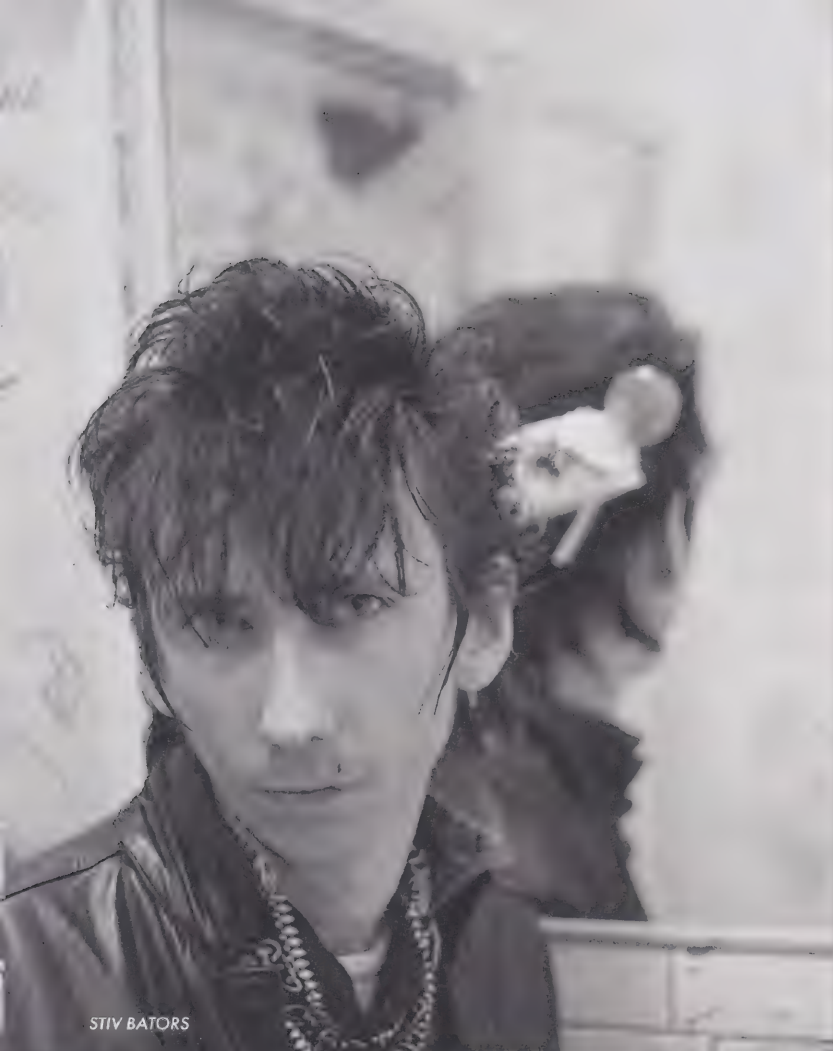
Yeah, it is. There was a month there was supposed to be 12 records that came out in a month that I had worked on. I was just like, "What the fuck?" And it didn't quite happen because of scheduling and stuff. There was a single that came out of Toxic Shock called *Noise from Nowhere*. Pushead did the cover, and then big letters on the back of it. It said, "Surprise, no photos by Ed Colver." And then one of the bands that were on their Peace Corpse, they did a song where the chorus, you jump off stage, you might get your picture taken by Ed Colver. I didn't know about that for years, and I even knew the band. I photographed them. I photographed The Plague... I don't know, Skinhead Army. I don't know, all kinds of different bands, Red Brigade, Stepmothers.

Wow, good Lord. The thing is, when you start rattling off like these are the bands, 'cause there's a lot of these bands that I've heard the songs of, or I've seen the names listed on comps, that kind of stuff. But well, you actually have faces to put with those sounds. It's crazy to me. What were you into between that kind of late 60s stuff and then whatever happened in the late 70s?

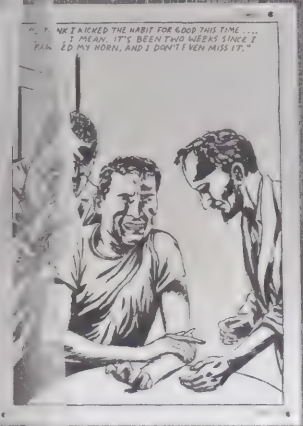
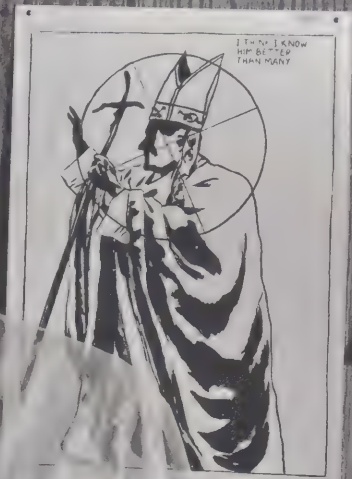
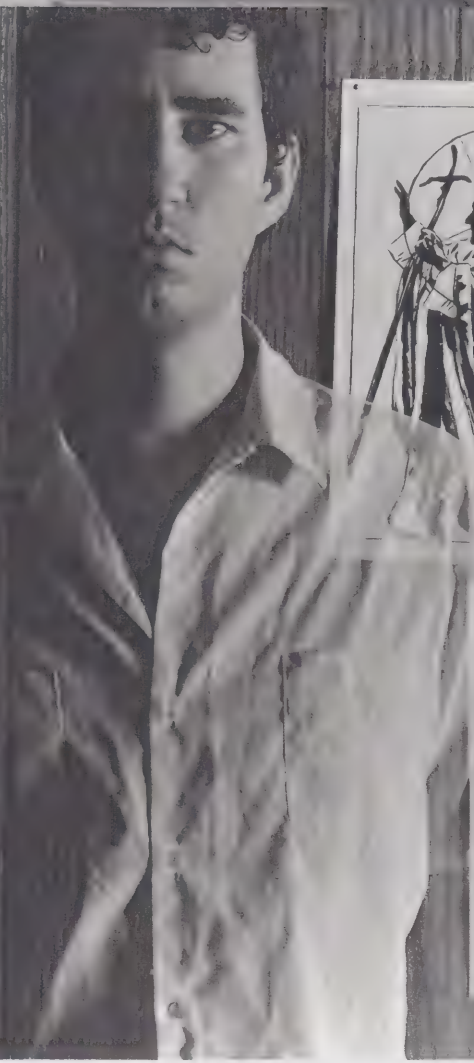
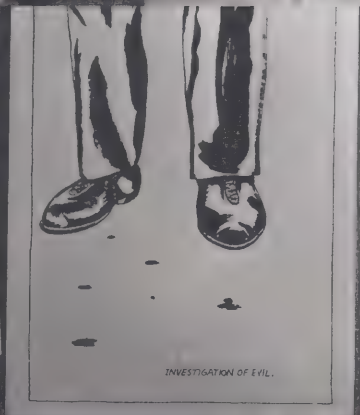
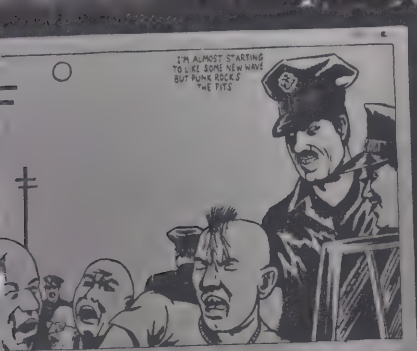
Not much. Stooges, Patti Smith, not too much. I didn't go out much at all during the '70s. I was out a lot up to like between '66 and probably '72, '73 then I got married. Getting divorced was the best thing ever happened, with my first marriage I never would have become a photographer



DARBY CRASH - GÉRMS



STIV BATORS



RAYMOND PETTIBON







or done anything with my art. I was working in factories. And I was making bank. Mid '70s I was making \$11.62 an hour, that was three and four times my high school friends, what they were making.

I've read interviews with Tim Yohannan who did MRR, where he talked about all that stuff that came out in '70, '71, '72... it was just kinda waiting around for punk to happen. Because the music went to shit, and then you were waiting for something that revitalized it and had that same kind of energy, like this amped-up rock 'n' roll.

Like The Stooges. People talk about who started punk rock. Iggy did, hands down, end of argument, folks. Fuck you. It's like yeah, they talk, 'Oh, the Sex Pistols and The Clash and that shit.' And it's like, 'Uh-uh uh-uh uh-uh.' Iggy did it way before you, and better. Have you ever heard of The Punks from Detroit in 1973?

Yep!

And "Drop Dead," that's a fucking Godhead song.

Yeah. I think about that. It's kind of interesting 'cause I feel like there's a lot of that stuff... Iggy is the big one. Sonic Rendezvous Band, the post Stooges band. Like all that stuff that's coming out of Cleveland, like the Rocket from the Tombs, the pre-Dead Boys band...

That is so great.

What prompted you to start taking photographs in the late '70s and not in those earlier stages? Was it just, you didn't have a camera?

Yeah. I was just doing artwork and things like that, and working in factories, and married. Then I got divorced and got a hold of a camera and started taking it to shows. I would shoot punk shows and then I would drive around on Skid Row and shoot pictures of bums. Now they're called homeless. But back then, they were mostly a bunch of alcoholic winos passed out in the street. It's a whole thing.

It's like I was so omnipresent in the punk scene, if anybody started going to punk shows, they'd see me there. That saved me a lot of grief. People might have hassled me, or not known who I was or something. But if they went to a show, I was already there, every time they went to a show. So even if they didn't know me, they knew I was part of it.

I think that's a really big thing. You can tell that with your images. You're actually part of the thing you're documenting. It's not like you're an outside observer...

I take that as a high compliment.

And the other thing about your photography that's always impressed me is, again... Because you're shooting with that 50 millimeter lens, it puts the viewer in that moment, more so than anything else.

It does, it makes it feel like you were there., I never thought about it until after that, and it's like, 'Oh, yeah, it's because of the 50, because it's human perspective.'

There's photos that you're known for. Like the Wasted Youth photo, the Damaged photo, the Bad Religion boots photo, some of those Christian Death photos. But are there images that you are like, "Well, actually, these are the things that, to me, really convey what my work is about?" Do you

have those photos that like, "These are the photos that actually mean more to me, or actually convey what I'm going for"?

That photo wasn't Bad Religion. Do you know that?

I know it's an Oki Dog picture, but I always assumed that was Bad Religion's boots.

No.

I think I made that assumption because they used that for that record.

And every photo in that package was one of mine, and there's no credit.

Wait, Really?

They used a 16 by 20 print of the boots to scan. I never got that back. They paid me 500 bucks. I needed the money at the time. I was like, 'Oh, cool, this is fine.' And I thought, like, 'Oh, you know, that's great, that's a good picture, they're gonna use it, that'll be cool.' They branded my photo and didn't give me credit. And in my opinion, it's just about the worst deal I've ever been involved in.

I mean, it's an amazing photo...

The lighting is nuts. I balanced the camera. I put my wrists on my knees and was sitting on a picnic bench at Oki Dog's after a Starwood show. And I braced my wrist on my knees and did these time exposures. And that's available fluorescent light. And the lighting is... you couldn't light it nicer, right? They're long exposures, bracing my hands on my knees. I did a whole roll of photos. There's only been one other one published, and it was the three boots in a



COPS AT THE PREMIERE
OF DECLINE OF WESTERN
CIVILIZATION

row. Like, in my boots and chains photo, on the left it's Reid Campbell, who was in a group called Modern Industry from the San Diego Valley, and then Linda Kurd in the middle, and then Monty Harrison on the right. I'm still in touch with...

How do you remember that? (laughs)

I knew those guys.

I know, but I have photos that I'm like... that was people I lived with, and I was like, "What is this guy's name again?" (laughs) Yeah, it's amazing what you can do with light though, right?

Yeah. It's what it's all about, composition and light. And playing with light. Playing with light is really fun. Oh, and just to impart a little bit of knowledge, when... I used to take color photos and use color photos, and they were just color photos kind of use. When I learned how to add light in, or I mean color into it, that's when I became good at doing color, not just shooting color photographs.

So like if you're using a blue background, you light it with a strobe light and you have pale blue. You light that background with a blue gel on your light, you lose a lot of power, because it doesn't transfer the light as fast, but then all of a sudden, you have electric fucking blue background. I did a picture of The Cramps with a red light on the whole band and then an electric blue background in the "Flame-job" album.

And I did the portrait of the band on the back of the "Can Your Pussy Do the Dog?" I've got in the middle of my junkyard of art studio, I have The Cramps at that particular time, they had a lot of different line-up changes, but at that time that my studio was a junkyard of sculptures and stuff, and I have the band standing behind them and Lux is wearing a

black latex bodysuit, and he's got this antique jug I have, like a moonshine jug, and it actually, when I found it, it's old. It's got 3 Xs across it and he's kind of crouching. I think he might have had high heels and he's crouching and proffering that forward like, "Here it is."

Yeah, yeah, yeah. Yeah, that's awesome.

Those guys were amazing. I'm glad I got to work with them.

I was going to ask you, so you shot a lot of stuff available light. And there's a lot of... Were you shooting like 400 speed film or were you shooting like 1200?

Oh, I always shot Tri-X 400.

Okay. And then you would push it?

And I would over-process it. And when I printed it I'd get the contrast usually. I'd over-expose it sometimes.

And you're shooting super-slow shutter speeds, right?

Not generally. I used to do one second exposures. I'd brace myself against a phone pole and hold sphinx-still and do one second exposures and things like that. I would brace my wrist down on my knees when I shot the boot, but live stuff I wouldn't usually do over... Under a 60th.

What are you doing for art now? Are you still doing art? Are you still creating stuff?

Mainly I'm just working on trying to get my next book together. And I hired a guy that's scanning my stuff, and we're editing it. We're literally going through every file drawer and a half full of punk rock negatives, almost two file drawers

full. We're going through and literally scanning anything that's worth a damn. It's awesome, it's so exciting. I'm finding so much stuff.

And are you doing the book yourself? Are you getting it published, or is there...

Well, I've got my fingers crossed that Taschen might happen. That would be great, because it would get worldwide distribution. Copies of my books are selling for hundreds of dollars now. Did you know that?

Yeah. 'Cause I lost your book. (laughs)

You what?

I've moved around a lot in my life, and I lost your book. (laughs)

You did?

I don't have a copy of it right now, so...

Oh, damn!

I've been trying to track down a copy of it. (laughs) And I was like, "Oh, this is expensive." So...

Yeah, I was sent a link by a friend that they had a copy listed. Including the taxes, it was just under three fucking grand.

Yeah, oh well... (laughter)

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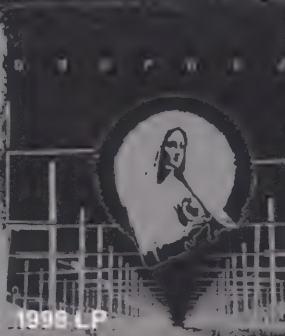


1991 DEMOS

1993 LP



DISCOGRAPHY VOL 1 1998 LP



DISCOGRAPHY VOL 2



BRYAN RAY TURCOTTE

I'd been wanting to talk to Bryan for a long time - even before I started wanting to do this zine. Fucked Up & Photocopied was such an inspiration when it came out and not just because it was filled with mountains of cool flyers with bands I could only have dreamt of seeing - it was more that he viewed what we do as art, as legitimate. The ephemera, the things which surround the music matter just as much as the sounds coming off the records - maybe more. Its helped me to shape my vision for this zine and many other projects. This is just a portion of a nearly three hour conversation I recently had with him and I feel like I could have kept going all night. Photographs by Joe Calixto.

How did you first get into punk? What was the first band that was your obsession?

I grew up in the Bay Area, was born in San Jose and grew up in Los Gatos. My first introduction to the scene, in terms of music and style, would have been like a one-two punch of hanging out at Winchester Skatepark, and sort of seeing the kids that were older than me, and the way they looked, and what they were listening to on their boomboxes.

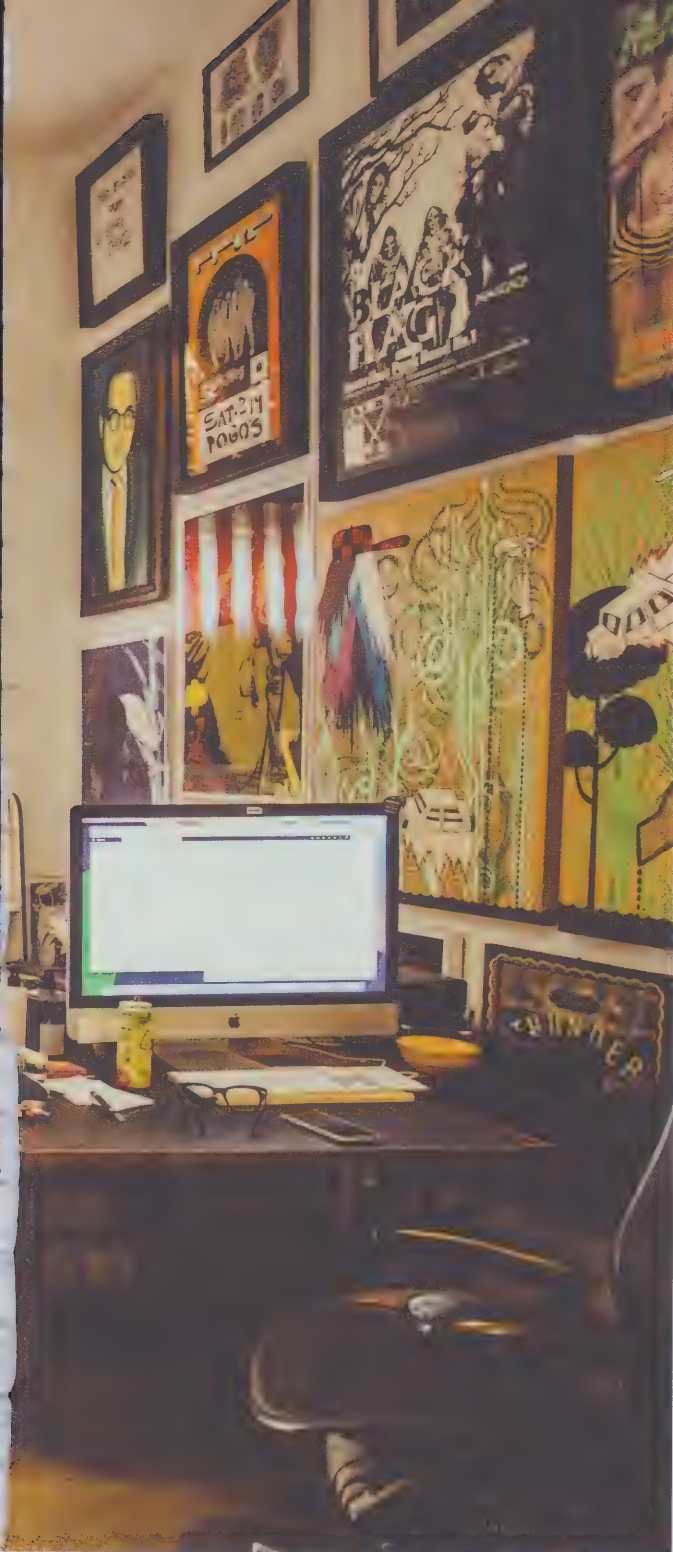
I was introduced to the Ramones and The Clash from my cousin, and I was hearing Black Flag and the Germs at the park, and I just started sort of going to record stores and asking questions. And then really, really quickly, I wanna say in the course over a summer, I bought my first Clash record and I would play it non-stop. And then by the end of the summer, I had lost all of my friends at the time, who thought I was weird, they were just like, "You can't listen to that." And I was just like, "Fuck you!"

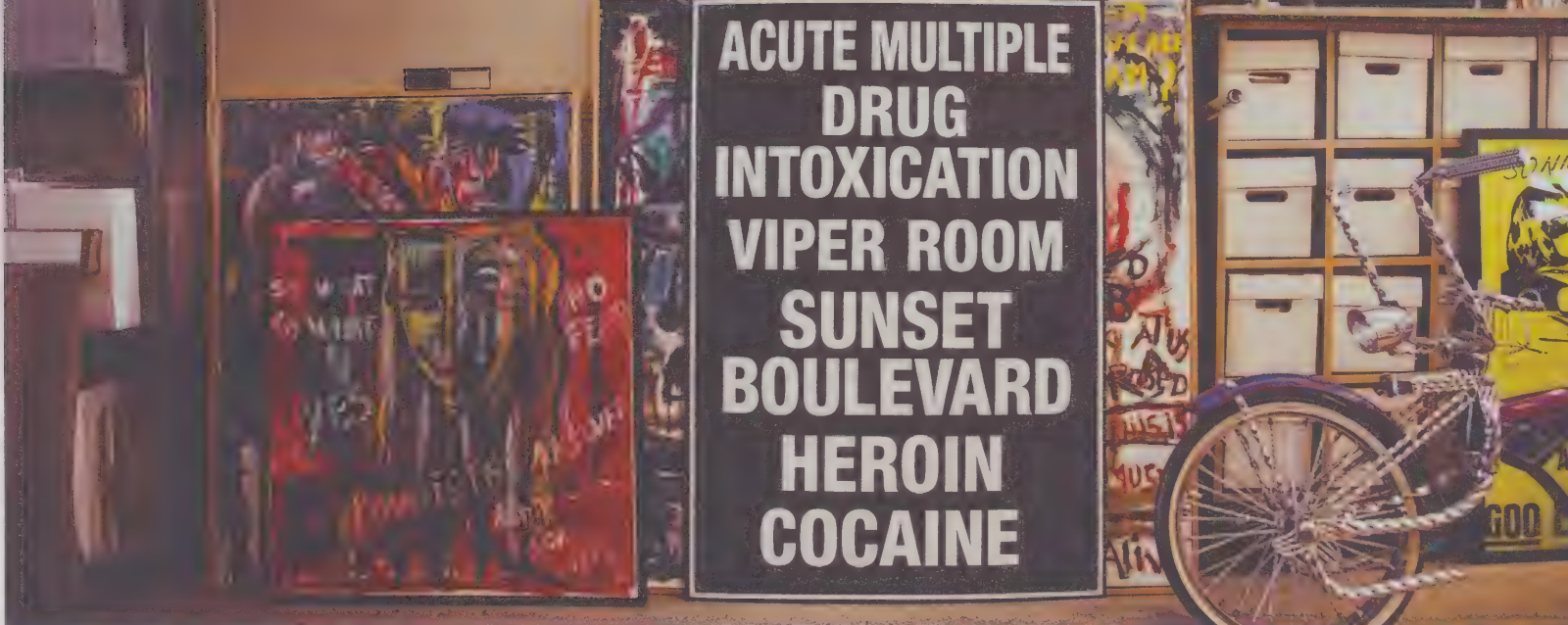
I would say that oftentimes in my life, I am motivated by a negative energy or a "you can't" or negative sort of reinforcement. And so I think I just dove straight into, "This is cool and you're not." And so I went from having, like discovering this stuff, asking my cousin lots of questions, going to the skate park, and just observing, listening and skating, and then losing all my friends, to finding a certain new group of friends. At my high school there were probably only about five or six of us. It's like, Lars Frederiksen and his brother Rob Dapello, and Sean Gregonis and all of those guys that were in the scene. And The Faction, all those guys. He was kind of like, "Check this out and check this out. Check out Stiff Little Fingers. Check out English Dogs, as well as Ultravox." There was no real definition of what the music had to sound like.

All that Tom Petty, Stevie Nicks, Ted Nugent stuff just seemed completely stupid. Like, you see Crucifix and you're just like, "Oh my God!" These guys were tight, and good, and purposeful, and had stage presence, and were head-to-toe dressed impeccably, and they were good musicians. I was like, "Wow, this is my Led Zeppelin." But we were a few years younger. The bands that we would mostly play with would have been The Faction, and Ribzy, and Executioner. Like, all the local bands, as well as opening up for bigger incoming bands.

I'm a career-long musician. I've been playing my whole life since then.

Which is something I didn't know - I think, for a lot of people, you're known for doing Fucked Up + Photocopied and these other projects around ephemera, like the shirt book, etc. Was there a point when you... like, were you someone who always just collected flyers?





ACUTE MULTIPLE DRUG INTOXICATION VIPER ROOM SUNSET BOULEVARD HEROIN COCAINE

I mean, there were no newspapers, the magazines were six months out of date. The record stores usually knew what was going on. There were shows every night of the week between Sacramento and Santa Cruz, just because there were so many different scenes. We didn't even often go into Hayward, or Oakland, or any of the East Bay stuff. Ruthie's Inn in Berkeley would be probably as far east as we would go. But from Sacramento all the way down to Santa Cruz, there were shows every night of the week. Some of them were organized at clubs, the On Broadway or the Mabuhay Gardens or whatever, and some of them were the kids throwing them out of Scottish Rite Hall with no adults in sight.

But the only way that you could really know what was going on is by going to the record stores and getting flyers or pulling them off of poles. And so we would do that all week long. Anytime we'd see a flier, it's like, rip it off a pole, stick it in your pocket. Figure out, like, "Okay, I can sneak off Thursday night..." Or, "What are we gonna do? Okay, there's a Youth Brigade gig in Sacramento on Friday night, so we're gonna have to take the BART up there, and then we'll have to get back by Saturday night because Ribzy's gonna be playing in Berkeley..." You just kinda make a plan. And then geez, I mean within a few months you have flyers, and ticket stubs or t-shirts. For me, at least, I held on to them, because it was an experience. It's like buying a program at an event or something. It's the only thing that you had except for your memories.

And so, unbeknownst to me, everyone else in the country was sorta doing the same thing, but we had the bright idea to paper our walls with them. And my mom threw me into the family room upstairs, so my room was extra big, and it was floor to ceiling, wall to wall, covered in flyers. Just staple them on the walls. And that kind of just became a thing, that you'd almost seek them out, like records. You're like, "Ah, flyer." Jump off the bus, grab it, skate. I just was into it.

So then I spent fucking 10 years on the road, playing in bands, and playing with Nirvana and shit like that, and working at the label and learning everything. And so all during that time, I'm also collecting stuff, like Kozik posters, and the art of the flier kinda kept going. So you're buying Kozik posters, and you're buying Coop posters, and Koon posters, all that shit, and collecting Jesus Lizard posters. It kinda evolved from photocopying to silk screening, almost like going backwards from the film noir era.

And also keep in mind that I'm working at Slash Records, so I'm seeing punk rock every day. I'm learning about the history of LA punk, the Screamers and the Bags, and all

that stuff. Every day I'm there I'm learning more and more. And any new band coming through to meet the label guys, like I'd give them Slash Magazines. That kind of stuff never really stops being ultra cool and hip. But right at the time that their label was closing and the band was breaking up, my friend Chris and I just had an idea to do a book on flyers, really not even knowing what we wanted to do. But knowing that I have a bunch, and you have a bunch, and there's a bunch here at Slash. And then it kind of just took off.

And then what was interesting to me was that there were hundreds and hundreds of people around the country, including Joe Keithley from DOA, and Jello, and all those guys that we all know, who kept all that shit too. I would call them up and say, "Hey, I'm Bryan, I work at Slash. I wanna do a book on punk flyers. Send me your shit. Here's the FedEx number." And then everyone would go, "Oh my God. I have so much shit. How much do you want?" By the time we were done collecting from 200 people, we had 200,000 pieces. So what we realized was that our nostalgia for keeping the flyers was everywhere, and that just set it even more for us to find more stuff. And so we spent the whole year collecting and that's what sort of launched *Fucked Up + Photocopied*.

And then once the book came out, then it was just a tidal wave. Then everyone under the sun was like, "You should have contacted me. Here's more stuff." And then that's what led to *Punk is Dead: Punk is Everything* coming out. Because then, once it came out, it was just like a beacon for people. 'Cause at the time, also people had this stuff, but it wasn't on eBay. It wasn't valuable.

At the time, I had my own stuff that I always kept from '81 on. I still have my Winchester Skatepark sweatshirt, 'cause there's no way I would let anyone have that, even if it didn't fit me. I don't know why I'm nostalgic like that. I just am. I keep certain things. I have soccer uniforms from when I was 12 years old. I don't know why. Like, just random shit. But I'm not gonna give somebody my Devo energy dome. I've had that for 35 years. So I think it is a certain mindset that you have to have in order to keep stuff. But I always say, I'm not nostalgic to a point where I get stuck in the past, but I just have a hard time selling or giving up stuff. And I do keep shit if it means something.

I had a conversation with Aaron Cometbus years ago about this, the point where you consciously go from being a pack rat to being an archivist. Or at least, you are telling everyone that's what you're doing... [laughs]

It's that weird little nuanced stuff that now I'm obsessed with, because you just kind of go from thing to thing. And I never in a million years thought that I might be trying to be a completist in regards to zine runs, but I find myself there now. My brain won't stop. I can't quiet the voices at night, so I'm constantly searching, and looking, and asking, and talking, so it just leads me down these crazy paths where it's like, now I'm obsessed with finding uncut button sheets. Why? I don't fucking know.

It's almost like an addiction, right?

It is. A hundred percent.

I mean, there are people who are completists who want every version of every single ever released. They're looking for every single version of *3 Hits from Hell* that there are. I am definitely not that guy.

If I come across doubles of things, or people are selling me whole collections and I end up with multiple things, I look at all that stuff just as currency to trade, or to put it into the right place. For the most part, I don't dig that kind of obsession where it's only about the hunt, and about saying you have shit. I listen to the records, I repurpose the flyers, I have art shows.

For me, it's inspiration. If you come to my studio, there's stacks of flyers and records everywhere, and it's all being used, nothing is behind glass, or in plastic sleeves, or in envelopes. I kinda can't go there without feeling douchey in some way.

At this point, 20 years down the line, how do you acquire new stuff and as you're starting to track down stuff that's more obscure? Like, I was gonna mention earlier, Aaron has the original flier that Crucifix posted when they were looking for band members, that kind of stuff.

Dude, that's insane. That's the kind of stuff I dream of. But I don't often get a chance to do that. And I've become really good friends with Matt from Crucifix, and he just laughs at me. He's just like, "Dude, shut up." He doesn't wanna hear it. I'm always like a little kid, I get all stoked. So five years after *Fucked Up + Photocopied* came out, a lot of people would just send me shit because it didn't have a tremendous amount of value, or I would kind of cherry pick all the rock 'n' roll collector guys to say, "Give me all your punk shit, 'cause you're buying collections and nine out of 10 times there's punk shit in there and you don't fucking have any value for it, so forward that stuff to me." So saying the



fair prices for zines and records and whatever.

And then it started to get a little silly in terms of the pricing. But for the most part, I was able to compete and be fair about it. Now it's gotten so crazy that the way that I get things, unless I'm cherry-picking one at a time, usually it's that people will get me stuff where they'll feel safe that it's being saved for them, you know what I'm saying?

Like, Nickey Beat from The WeirDOS is like, "Yeah, here's all this stuff." It wasn't expensive, but it's like, "I think we know it's not going anywhere." Everyone who's given me collections, it's all sort of saved within their little mini collection, I have a nice big fat stack from Al Barile from SSD that I've gotten a lot of stuff from him over the years, and it's all together. I can go, "Here's everything I got from you." I find value in that, sort of going, "This is Al's shit." I'm still able to do that. I'm not gonna put it on the market.

And it's all here. 'Cause there's a lot of heavy guys around that will pay you money for them, but it's all being resold, and I think that's what makes people so creepy. It's like, I sold this fucking Hated single to this guy for 100 bucks, and now it's on eBay for a thousand? What the fuck? That would bum me out, too. I don't do that. I'm usually just trying to continue to grow the collection and sort of be able to show it on a larger scale. And then the obsession with the obscure stuff comes from still trying to be able to find things cheap, because people haven't caught on to it yet.

The test pressings was what I was buying for years before anybody got really wise to it, so everyone goes, "Oh my God, you have all of those?" and I'm like, "Yeah, but I got those 15 some years ago, I can't find anything now." I still look, but I haven't been able to find anything of real value. Like, I've almost given up on anything DC hardcore these days, just because it's so fucking crazy, and it's like... I can't compete with that. Especially if I'm buying all the time. These guys hit me up and go, "I've got an Evil Live 7-inch numbered for \$2000," and I just laughed, I'm like, "Dude, fuck off." I don't care what it's worth. Yeah, maybe that's a good investment, but I'm not buying it for that, I'm buying it to play it, and to DJ it, and to have it in the overall collection. I'd pay 400 for it.

I do have a little bit of guilt in my own brain about feeding that beast by putting out books and stuff, and then having it all go crazy, but... I kinda have to look at it like, there's a lot of punk rockers who sold a lot of stuff and made a lot of money, and helped them out a lot by doing it. I have to just take a step back from that and say, "It is gonna happen, regardless. It's just a progression."

Some of the most valuable things to me now are the letters, the Suicidal flyer with the Mike Muir letter on the back, or a letter from my friend in Salt Lake City. So that kind of stuff, that's where I'm at as well. It doesn't even matter so much about whether it's original or not. I'm constantly trading cleaner versions of a flyer for a more fucked up version that came from somebody's collection, 'cause I don't care necessarily about it being frame-able.

In some ways, you created a lot of the collector market around the stuff

I guess, yeah.

And then suddenly it was like, Black Flag flyers were selling for \$150...

But it's all blown up. Fuck, man, just a fucking photocopied Misfits flier, with a fucking crimson ghost skull on it, if it's from '82, it's gonna go for a \$1000. It's crazy. And I can't compete with that, nor do I want to. It doesn't have that monetary value to me. But again, that's why I say, usually I'll use that stuff as currency and I will trade people. When I bought a bunch of stuff from Christy, I ended up with quite a few of those original Catholic Discipline silkscreens. Now that whole collection cost me a chunk of change, but having that as currency to be able to trade for some real heavy hitters that I normally wouldn't be able to spend money on is okay with me, because I'm sitting on three or four of them. I'm really cautious about doing it, but I do it, because I am continually trying to find stuff that I was never able to get. There is still tons and tons of stuff that I've had my eye on, or had wanted to find. So the hunt never ends. But it is strange, even for me, like I follow that stuff on eBay and I look at Discogs, and it's fucking shocking. I keep waiting for the other shoe to drop on some of them.

I think about it in the context of, like, all the Killed By Death stuff, right? It's cool. Like, The Injections are great, and so is Tapeworm. Those are good records, but do you like them as much as Minor Threat? The Misfits? Do you want them just because they are rare or...

I have this discussion a lot. I will not purchase stuff that I don't like just because it has value. So I often get people going crazy over a single. Everybody's like, "Wow, you don't even have the first Fear single." And I'm like, look, if I got it cheap, I would own it. But it's a bad single. I don't like the recording. I won't ever play it. It doesn't have any value to me in my collection, so I don't care about that kind of stuff.

The only value that I put on flyers is the artistic feeling that it gives me, or if it's a crucial, memorable show. Like, for example, I get just the same amount of feeling any Raymond Pettibon flier as I do a Mad Marc Rude flier, or a Shawn Perry flier, because the design is so impeccable. I don't care necessarily about the bands, but of course, I'm excited when I see The Misfits at the Elite Club, which is the ugliest flyers The Misfits ever made, but it's the famous Elite Club show where fucking Doyle smashed the kid over the head with a guitar.

So it either has to really mean something in terms of what it represents, or it has to just be visually aesthetic and cool. So a lot of times, people will say, "I have a thousand flyers," and it's like, "Well, do you wanna just sell 'em all to me, or do you want me to cherry pick 'em?" And I'll usually cherry pick them, first based on just what they look like. Does it go on a wall? Just the design of it. That's what means more to me. And the same with records. I could give a shit if it's rare, obscure, or valuable. If I fucking like the song, I like the record, I like what the band represents.

Recently, as much as just two years ago, I went through all my 7-inches and just cleaned out at least 500, or 600 records that I was like, "I know this is valuable, I just don't like it. So I'm gonna sell all this stuff to fund finding more stuff, stuff that I think is cool." And I took a lot of shit for doing *Fucked Up + Photocopied* the way I did, because I leaned into the shit that I like. People were like, "Why didn't you have more New York stuff?" And I'm like, "I wasn't from there." I like it now, but it's like I'm not educated enough to say what should be there. Why is there a huge amount of San Jose stuff? Because that's where I was born. This is the shit I like. It has to represent something, like we talked about earlier on. It has to have a personality. The last thing I want is just to be like, "I have everything and it doesn't matter to me." All the records that I have, all the flyers that I have, and all this, that's all the stuff that I care about.

It doesn't mean anything to me just because it's unique, or it's rare, or collectible, or somebody would pay a ton of money for it. It's like, "Good, that's fine." You're talking about The Screamers, I'm interested. But you're talking about the Zero Boys, I'm just less interested in them. It's cool, but it's just not necessarily my thing. I'm more interested in skate rock, and The Avengers, and Crucifix, and Tales of Terror, and [chuckle]... that's the stuff, I just go, "Oh my God. Of course!" Or *Flipside* magazine more than *Maximum*. There's just something about *Flipside* that's epic, and *Maximum* is cool, but I'm just less interested. I don't relate to it as much.



I was thinking about this in the context of the second book, and the second book rolls into the '90s - is there a point where you lose interest? Are you interested in stuff beyond that? Are you interested in stuff from the year 1999, 2000, like that Y2K thrash stuff? Current stuff?

That's a really good question, and no one's ever asked me about it, which is funny. When I was doing *Punk is Dead: Punk is Everything*, this was 2007. Those are good seven years after the fact. That book, *Fucked Up + Photocopied*, just won't die. I've spent five or six years doing shows all around the world on that book, and then felt like the second book came within the next year, but it was seven years later. But while I was doing that, the first intention for me was to put all of the things that I couldn't put in the first book, because the first book, I was trying to be purposeful about scenes, and about innovators, and about important bands that did something, all the way from The Avengers to Sonic Youth, Crime, like bands that were really important early on. The second book was like, "Okay, I wanna put in Red Cross, and White Flag, and Sin 34, and all of the fill-in bands, and at the same time, hint at the overall scene, like political, peace punk, zines and skate, touch on things.

And then because it was 2007, for whatever reason I wanted to, in my head, I imagined that it would go, *Fucked Up + Photocopied*, *Punk is Dead: Punk is Everything*, and then the *Jabberjaw* book, and then that would cover everything up to now, or at least at the time. So I was trying to not overlap. I was thinking that all of the Green Day-ish kinda period or that '90s stuff that I was involved with, would have been more in the *Jabberjaw* book, instead of trying to make the bible of just punk, you know what I'm saying? 'Cause punk got to me, like I was just as much into punk as everything, but all of a sudden, I'm into Mudhoney and Nirvana, and there's a lot of stuff that kinda happened, Jawbreaker and shit that was going on. But at the same time, I was looking at No Age and the Oath and some of that stuff and saying, "This is kind of where it's going." The whole *Punk is Dead: Punk is Everything* for me was kind of trying to say, "Yeah, the first generation stuff, man, we're light years away from that."



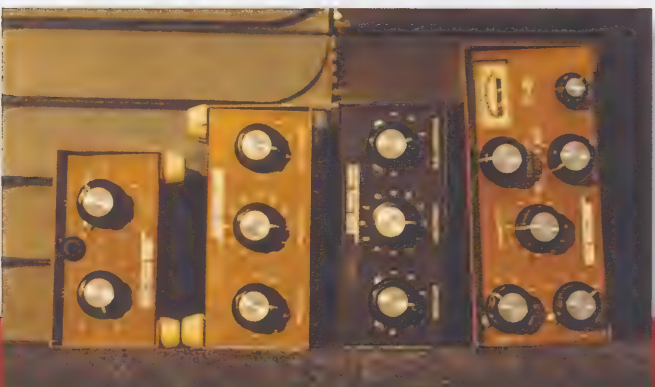
I was a professional musician at the time. And playing CBGBs meant something totally different when I played there in 1985 versus playing there in 1993, it's a really big difference. We were playing CBGBs in '93 with Jon Spencer Blues Explosion and shit like that. It was a totally different. It's still fucking amazing, but it was way different. Through the '90s, that's kind of what I was into. And then being away from it for almost a decade, and becoming a music supervisor, and opening up an art gallery with Cali DeWitt, and doing all that shit, that's when I weirdly rediscovered like, "Who the fuck are all these bands?" I don't know who the fuck The Oath is, I was discovering them in 2007. I missed a lot of The Smell early scene because of my age, the same exact way that I missed Gilman because I had already moved to LA. I didn't know who Gilman was. I had moved right before it started.

So, it's like I was discovering that stuff through the eyes of all the guys that work for me and the scene, and kinda going, "Oh man, this is fucking amazing." This is a direct connection from my punk days into the *Jabberjaw* days and then into this type of stuff. And then that led me into throwing shows at The Smell, and getting into Hoax and Horror, and all this other shit. I definitely don't know shit about the real punk scene for the past 20 years, but I'm still in it, and know bands, and get in the bands and discover stuff. People always say, "You've been a music supervisor and a musician and a producer your whole life like, are you excited about music like you were then?" And I always say, "More excited now than I ever was." Every year, I get more excited, because I still have all that stuff from my past, and I just keep finding new shit.

It's an interesting thing, 'cause I actually don't know how old you are, 'cause if you're 14 in '81, let me do the math...

I'm 51.


Okay, so I'm 47. But it's an interesting thing though. For me, music has always been a continuum. And lot of this came to light when I was talking to Ed Colver. He was into Heavy Psych, was seeing Black Sabbath at the Whisky, and so it just was a natural progression for him to go to shows at Madame Wongs. 'Cause it's some new shit and it's just another year. It's not like I woke up one morning and was like, "Oh!"



When I look at the Tool and Die, or the Mabuhay Gardens, or the On Broadway from 1983, you would go see Crucifix and then you'd see Condemned To Death, and then you might see like, Trial was even very different than those bands, you'd see a really wide variety of bands. And no one would trip. I can only imagine it was like going to see Suicide in New York, opening up for Richard Hell or something, it's like, there was no real difference, even though it was a really, really different sounding band.

By the time I left in '87, it started to become like, "Are you a skin? Are you a punk? Are you this? Are you that?" And everything started to become so compartmentalized that it didn't seem interesting to me, and then moving to LA and seeing Al's Bar, and seeing the Shamrock, and seeing the Screem club, it brought all that back. I would see fucking Jane's Addiction and some Lions & Ghosts so, it's all over the place, and that reminded me of that.

And then *Jabberjaw* was the exact same thing. It was like there was no rules and it just kept evol-



ing, so there was nobody tripping, the fact that I might listen to the Lounge Lizards on the way to go see Kommunity FK or something like it, no one cared. And that was always interesting to me. I mean, my parents were Haight-Ashbury hippies, I grew up listening to Led Zeppelin and shit like that. I don't hate it. I don't relate to it the same, but if anyone thinks I'm gonna be sitting around listening to Black Flag every fucking day, they're insane.

But I also think that it has to do with your age. I really can't stand it when people say, like, "Oh, back when punk was dangerous..." It's like, "No. Fuck you." You can't judge a kid because he's born at a certain point, if he's into punk. I discovered more of the direct thread of youth culture from '86 on after the fact, after looking back. But it just so happened that at the time, I was 20 years old and wanting to grow, that it didn't interest me. Lars Frederiksen is as punk as it gets, but he's like three years younger than me. He was a scrub. He didn't see a lot of the stuff we saw. But he's on tour with the UK Subs... what, in '87, '88? Like, that's done and dead by then. But no, it's not. It's not.

I've had that conversation a lot with others around my age - like, "our generation" of punk is the generation after Black Flag. We're the generation that took all those lessons and kinda like, "Let's move it forward to the next step."

Look, I realize how fortunate that I am to have forced myself into going from being in a band to working at a label, to being signed, to being a music producer, to a publisher for 20 years. But I think that what makes it work for me, or at least what I think makes it feel authentic to most of the people that like it, is that I am kind of coming at it almost from a generation slightly being off, and looking at it as a fan also. I'm not coming at it from the point of context of, "This is what we did." There is part of it that I feel like I'm the right person to do some of that stuff, because I wasn't around in '76. I can't even relate. I was a tiny kid.

It's a crazy thing to think about 'cause I think about... If you were in Crime in... I don't know, '77, '76... And then 20 years prior would have been 1956. That's like Elvis.

Yeah. Yeah.

And then 20 years prior to now is... What, 2001? [chuckle] You know, like now...

Yeah. Dude, I think about that all the time. It cracks me up.

It's a crazy thing to think about.

I know. I think about that all the time. I'm thinking about how little amount of time was between Elvis and the Stray Cats. It's fucking shocking to me. Because at that time, it seemed like generations. And it's weird to be that distant from it now, and think about Black Flag in the same way. Usually the people who've criticized my work, it's for a lack of being encyclopedia-style, in terms of having dates and lines connecting everything. And I'm just like, "Man, I'm not interested." It's not punk rock to do that. I'm gonna give it to you if I have it. But if I don't have it, I'm gonna connect the dots in a way that might not make sense to you, because it just makes sense to me. I'm not interested in who did what, when, and who came first. You're never gonna talk yourself out of that bag. It's stupid.

So, what's next? With books but also, what are you looking for these days?

I've had a relationship with Gingko Press for 20 years that is a love affair. They're like family to me. But I have published most of my books on my own. Right after *Fucked Up + Photocopied* came out, my partner Chris found out that he had a son, decided he wanted to raise a family and do his thing, and so I took over. I'm the only owner. Since *Fucked Up + Photocopied*, I do all that stuff on my own.

I probably have 50 variants of zines and books out. Only about six or seven of them are through Gingko, and the rest are on my own in small editions. The zines are usually an edition of 100, books are usually an edition of 500 or 1,000. It's purposeful, in that I want people to feel like they're getting things from me, and so it's easy to get. Slightly harder to get in other countries, but again, especially these days, doesn't really matter.

And I still continue to do that. Usually I'll run all my stuff by Gingko to see what they want, and they'll pick up on what they want or not, and the rest I'll do on my own. My list of books to do is at least up to 50 now. That is really taxing and time-consuming, and I really get kind of bogged down in that world for a long, long time. So I go back and forth from doing that to doing hyper-curated stuff, like, "This is only Black Flag flyers." And that's it. And it's simple. And kind of been on a tear like that lately, of hyper-curating. Like I wanna do a Sean Carey book, I wanna do a book just on all of my Germs stuff, that kind of thing, hyper-curated. Like, "You want only James Stark flyers, or Winston Smith collages that I own..." Just hyper-curated stuff. You'd make 1,000 of them, keep it limited, that kinda vibe.

It's gonna sound stupid, but I'm obsessed with mixtapes from the '80s now, like punk rock mixtapes. Or live shows. Live shows are epic, because I'm discovering really great live recordings that have never been released. So I'm sitting on hundreds of those. I don't even have enough time to digitize them. I'm obsessed with Target Video and Flipside Videos, like VHS videotapes and Betamax videotapes. Because you can't see that stuff. It's not available anywhere. I just saw a little clip of the Suburban Lawns that Joe Rees had filmed at Western Front, and now I'm just obsessed with trying to find that recording somewhere, because it is the most epic performance of that band I've ever heard or seen. It's legendary. And I've only seen 20 seconds of it. It's just like, "Ah, fuck. That's insane."

And then I go off on these tangents where I get obsessed by weird things. It's like, whenever I have an art show, or whenever I have a book release, or whenever I have a big gig. You build up to it, it's really exciting and you're nervous. And then you play it, or you do it, and then I get kinda depressed. I go through a depression because it's done. And so I kinda get that way sometimes where I'm finding stuff, where it's like once you find something you've been looking for for a long time, it's exciting, but then I have to kinda jump into something totally different to go challenge myself and kinda go down a different path.

So I don't know. It's endless. It's literally endless. I'm still discovering tons and tons of stuff that's really old as well as new, and as well as things that I go, "Oh, you don't even know what you are ripping. This is so amazing." I don't think I'm ever gonna not be obsessed by it. And it's all over the place.

So to answer the question of "What am I doing now?" Yeah, that's it. There's 50 things. And some of it's new and some of it's not, but I really do try hard to make sure that it does fit within that parameter of the stuff I did, and it's stuff that inspires and it's stuff that fits, and not doing it for a money grab. I've had people come to me time and time again offering me a book that I know I could make money off of, and I say, no. It's not my job. My job isn't to publish books to make money. And that's what gives me the ability to do whatever the fuck I want 'cause I don't have to make money.

WE'RE NOT IN IT TO LOSE



Punk rock record stores in the age of Covid

Tell me about your shop - how long have you been in business?

Bryan Funck (Sisters In Christ): Sisters in Christ has been in our current location for five years come April. We were at our previous space for about two years.

Ben Barnett (Armageddon Shop): Armageddon Shop opened in January 2001 here in Providence RI. Lots of stores were closing in the area around then. We decided there still needed to be a store that carried underground independent music and got to work. Here we are 20 years later still doing what we do, with a second shop in Boston, doing mailorder, running the label, booking a few shows here and there when they make sense.

Tony Pence (Celebrated Summer): This August will be 15 years which really seems wild when I think about it! I previously worked for a punk rock record store called Reptilian Records in Baltimore from 1995 to 2005 where I learned a huge amount from the owner Chris X. When Reptilian decided to change locations I thought that was a good time for me to strike out and do my own shop. I started in the back room of a comic book and gaming store in Towson MD. and slowly grew from there. A few years later I moved into Baltimore City with a huge amount of help from the folks at Atomic Books. I still concentrate on Punk and Hardcore but I'm stocking tons of Soul, Jazz and other genres now as well.

Daniel Lupton (Sorry State): Sorry State's brick and mortar shop has been in business for a little over 7 years, but the label and distro go back to 2004.

Jimmy Buttons (Used Kids Records): Used Kids Records has been a staple of the Columbus, Ohio music community since 1986. The first chapter of our existence was directly across from OSU campus, when local businesses could still thrive in such a location. Our original location was destroyed by a fire in the early 2000s, when we then moved directly upstairs. The upstairs location lasted about a decade and a half before High Street was completely engulfed by corporations, a Scarbucks and Shipotle on every other block. Our current location resides on the very edge of the campus area, instead of the thicc of it. We are enjoying a lot more free parking now, and a much larger, more varied customer base.

Bobby Egger (Vinyl Conflict): Vinyl Conflict is in Richmond, Virginia, opened in 2008. We are a brick and mortar record shop, with specialty in Vinyl in the Punk, Metal and Hardcore Genres. We do carry a bit of everything at this point spreading across the genres of Hip Hop, Classic Rock, Reggae, Disco, Soundtracks, Country and whatever else comes our way. We do also sell Cassettes, CDs, Shirts, Stickers, Patches, Pins, Books, Zines and anything else that might fit within the realm.

Kristin Sorge (Limited To One): We are Limited to One... ha, I like saying that. WE ARE LIMITED TO ONE ... sorry, yes so my name is Kristian Sorge, I am the owner of Limited to One record shop... We opened our doors on July 29, 2017.. so that makes us this old (holds up three fingers!!)..

Josh Lent (Chain Reaction): We've been in business for about 6 and half years now. We started in an incredibly small hole in the wall and within the first 2 years had to get a bigger space. We started the shop because Denver was lacking a "destination" record store that focused on punk/hardcore/metal. We took inspiration from places like Radiation Records, Dr Strange and Extreme Noise Records.

Charles Abou-Chebl (My Mind's Eye): My Mind's Eye is a record store in beautiful Lakewood, Ohio, home of the electric eels and Teri Garr. We've been around for a little while. Started selling a few things at shows or out of the house a little over 25 years ago eventually opening a

storefront about 22 years ago. We're a Rock'n'Roll store and always will be. What I thought we'd be and where we now are is very different. I'd figured we'd also be focused on Jazz, Rhythm and Blues and 50's/60's country. We do those things but we have way more mainstream (what I'd consider mainstream) records in the shop than I ever would have thought. Luckily we still keep garbage like the Grateful Dead out of the shop. Gotta have some standards.

Mark Yoshitomi (Generations): We've been open since 1992. Originally selling vinyl, cassettes and CDs. New and used vinyl is where we do best along t-shirts and other merch. We sell just as much pop and hip hop as punk, hardcore and metal, but I think we'll ways be known as a punk/hardcore metal store.

Steve Stevenson (1234Go!): We're on lucky number 13 as of March 15th this year. We started during the 2008 financial crisis and are lucky enough to experience a pandemic.

When Covid hit - what did you initially think was going to be the biggest challenge?

Bryan Funck (Sisters In Christ): Paying the rent! It was hard enough getting people in the door pre-COVID. Getting them to make an appointment to browse seemed like a lost cause.

Ben Barnett (Armageddon Shop): Staying in business, how can we keep our employees employed, paid and safe. Those were our biggest concerns right out of the gate when this started.

Tony Pence (Celebrated Summer): The biggest problem I was facing was that in the entire history of the store I have never done mailorder. I do not have my stock online, the store does not have a discogs page or an ebay account, or a proper website, nothing at all except in person walk up sales since we opened. Foolish as it might seem it was completely by design as I'm just not interested in running mailorder at all, and never have been. For me the pure in-person record store experience face to face with folks is what I love. That of course put me in a terrible and unprepared position when we closed down as my landlord was not going to stop collecting the rent, so the biggest challenge was just how to stay in business, period.

Daniel Lupton (Sorry State): I knew the challenges would be numerous and unexpected. Fortunately we already had a well-developed mail order operation, so we were able to list a lot of desirable used stock from the store online and generate enough cash to keep the bills paid. I knew we were going to have to keep our brick and mortar regulars interested, so we immediately started reaching out to them and asking them how we could serve them. We offered free local delivery, personalized concierge service for people who were bored and wanted some new music to listen to, and tried to keep the kinds of conversations that happen in person happening digitally.

Jimmy Buttons (Used Kids Records): When the C-19 hit, we really didn't know what to think. I think we all were expecting the worst, just waiting for everything to shut down, and for about a month, everything was shut down to the public.

Bobby Egger (Vinyl Conflict): Initially at the hit, my first train of thought was ONLINE. I didn't think twice. We closed the shop to the public, and I had my employees (myself included) do nothing but start listing every single item in the store to discogs. I realized very quickly, this was not going to be a couple weeks or months, we needed to make money NOW. We had no idea if the post office would close, or if it wouldn't be safe for us to be coming to the store and even doing our online business.

Kristin Sorge (Limited To One): Honestly, when Covid

hit, our initial thought was, will we be able to open? And if we weren't open, how would we make rent and pay bills .. Of course, we thought of all the other people, who were struggling much more than us but we definitely were concerned for ourselves.

Josh Lent (Chain Reaction): We thought the biggest challenge was going to be staying in business. We went from there being some heightened concern to closing up shop. We closed a few days before it was mandated as we felt it was the socially responsible thing to do.

Charles Abou-Chebl (My Mind's Eye): Not dying. I didn't know how we could possibly stay open as we don't have much of an online presence at all. Figuring out how to get records to people, delivery or mail was easy. Figuring out how to let people in to shop wasn't since there was so much unknown and contradictory information from the experts.

Mark Yoshitomi (Generations): Getting people to come into the city seems the most difficult thing. Not as many customers live in the city as much as they do in Brooklyn/Queens and the surrounding suburbs. So many people seem to have abandoned Manhattan in the beginning of the pandemic. They seem to be coming back in search of more reasonable rents so we'll see what the future holds for the city.

Steve Stevenson (1234Go!): Losing all the money that comes through the front door felt like an insurmountable challenge. Especially since I had bills due the next week that I absolutely needed sales from the weekend to make happen. That first week felt like an absolute catastrophe and very likely the end of the business.

Were you right? If not what was the actual challenge?

Bryan Funck (Sisters In Christ): It was hot and cold getting people on board with appointments. Luckily, one of our staff members Eddie Bricker pulled through for us big time and wormed his way onto a facebook group for online record auctions. He saved our butts!

Ben Barnett (Armageddon Shop): Those all ended up being the biggest stress points, besides the virus running buckwild through the country.

Tony Pence (Celebrated Summer): Unfortunately I was right. That was absolutely the biggest challenge haha.

Daniel Lupton (Sorry State): That was definitely a challenge, but we navigated it OK. I think the biggest actual challenge was not really knowing what was going on. It was difficult to get reliable information about the virus and how to keep ourselves and our customers safe (honestly, it still is), so it felt like we were constantly revising policies to react to new information and evolving expectations. All of that made explaining these policies to customers more challenging than it needed to be.

Jimmy Buttons (Used Kids Records): Well, expecting the worse, maybe not in the extreme case scenario. The actual challenge was trying to keep everyone safe, staff and our beloved customers, which meant making big strides to our presence online.

Bobby Egger (Vinyl Conflict): At first it had an initial spike in sales, we were listing loads of new items to the internet that previously we had held for our in store customers, so quickly these items were selling much quicker than before. I always wanted to make sure our in store experience was special, and not just something which could be done through the internet, so it took me a while to get over that, and knowing we needed to make money, we worked our way through all the shelves in the store slowly each day for months and months. Eventually we finished, then we began

directly listing our unpriced items which would have been our “new arrivals” and that stuff just went directly online since the store was closed. We did this pretty much until we eventually opened down the line.

It was the right decision, as I mentioned making these items available boosted our online sales, initially padding the fact that we had no walk up traffic anymore. Then down the line when the stimulus checks and the boosted unemployment started to hit, we already had ALL of our stock online. It worked out perfectly. We turned from all employees listing all day, to one listing while another was packing and shipping.

Kristin Sorge (Limited To One): Well, the store opened up the DAY they told us the retail store could open and we haven't been closed since... However, that really didn't help us getting people through the door and buying stuff. We did two things to help us survive: first of all, we never offered any records via mail order / discogs or anything, so started using Instagram to help us when the doors were actually closed. Also, the big big thing we did was started a Patreon for the store. We offered different blind boxes per month, starting at 25 bucks all the way up to 200. When people signed up for the Patreon, we asked them a few questions about their taste and shirt sizes .. so we could curate every box towards people's taste. We don't offer mailorder since we've opened but we kept the Patreon and it's been wildly successful, fun and at times exhausting to do. But we're so thankful people signed up and it's really saved the shop.

Josh Lent (Chain Reaction): I was partially right. We were closed for a month and half during which time we expanded our Discogs page and set up a Big Cartel site. Historically we didn't sell much online, that was our strategy from the beginning as we would hear the complaints from people about other local stores and that those stores would put everything online first and the physical location came second. We still only list new titles online as we feel that the used section is really part of the soul of the shop. You have to come in to see what we have for the rare and ultra-rare. Once we were able to reopen (with restrictions of course) the real challenge became getting inventory. We were the busiest we'd ever been and warehouses were closed, shipping was slow. The skateboard industry froze, no decks, no trucks, no wheels. We just struggled keeping up with the demand.

Charles Abou-Chebl (My Mind's Eye): Unlike Jerry Lee Lewis or The Dictators I'm never right but we're still alive. Staying safe so I don't bring covid home and kill my family is still the biggest challenge. Motivation, mood and attitude come and go but safety has to be first. I try to keep that PMA as much as I can.

Mark Yoshitomi (Generations): Well, foot traffic on the weekends is still actually pretty good. We're near tons of bars and brunch places so that brings the casual buyer that you definitely need. I think you need the people that just want a David Bowie shirt. There's a lot more of them than say some KBD collector.

Steve Stevenson (1234Go!): Definitely. For the first three months before the EIDL & PPP money came in things were very dicey. For much of that time we didn't even know if we'd get approved for those loans. For the first month and a half it was just me going down to the shop every day trying to come up with ways of keeping it alive.

What were the biggest changes you made?

Bryan Funck (Sisters In Christ): I decided during the lockdown to throw any “good business sense” out the window and almost completely forgo ordering sure thing records that I know would sell, so that I could focus pretty much exclusively on records that I love, care deeply about, or just generally think are cool. It makes no sense during these challenging times, but if I'm doing the shop full time, it's

gonna have to be something I can totally get behind.

Ben Barnett (Armageddon Shop): We closed to the public and cut hours from 8 a day to 6 right from the start. As time went on we added curbside pickup. We were closed to shoppers for a full 7 months before we started doing limited low key appointment shopping.

Tony Pence (Celebrated Summer): I chose to shut the store down about a week before we were ordered to by the city of Baltimore. My previously stated feelings about doing mailorder were immediately reconsidered in light of the rent being due and with no way to do in-person sales. I was in a lucky position that there were a lot of cool used records at the store so I just posted set sales on our Instagram and again Atomic Books came to the rescue and we sold stuff through their website as well. Those things and a T-shirt fundraiser we did actually floated us through the three months we were closed. I'll forever be in debt to Atomic Books and all the people that bought things while we were shuttered.

Daniel Lupton (Sorry State): Our mail order has grown a lot. It was already a significant part of Sorry State, but now we spend even more time on it. We also started selling some used stuff on our webstore, which is something we had avoided in the past because we didn't want the selection in the brick and mortar shop to feel picked over. For the last few years I had started thinking of Sorry State as a store that also did mail order, but now I think of us primarily as a mail order and label that also has a retail store.

Jimmy Buttons (Used Kids Records): The biggest changes we made while our doors were closed to the public was connecting much of our physical inventory with the online world. We added a webstore, heavily stocked our eBay and Discog shops. Therefore, our customers could get their fix through delivery or curbside pickup, and we can connect with new customers outside of our regular base.

Bobby Egger (Vinyl Conflict): The biggest changes we made had to do with the increase in our online presence and streamlining the sale process. It became clear we needed to keep much better inventory, as these sales kept rolling in, more and more stuff was missing. So we started over, and did multiple inventories, and decided we needed a new point of sales system. We chose something with a barcode system, something I had avoided for so long for multiple reasons, but one big reason being it would be utter chaos trying to implement it while the store was OPEN to the public. We thought it would take 2-3 weeks, the entire process unfortunately took close to 3 months. Other than obvious safety purposes, getting that system locked down was a major reason we waited as long as we did before doing appointments.

Josh Lent (Chain Reaction): As I mentioned that would have been doing the online sales as we refrained from in the past. Now its part of the business but we still dont list used records for sale online.

Charles Abou-Chebl (My Mind's Eye): We shut down all in store shopping for about 3 months then gradually opened after deep cleaning, setting up plexiglass, sanitizer dispenser and masks for those who need it. This turned out to be our busiest year ever by far. Too busy. Never thought I'd say that. We shut down in store shopping again to try and control exposure as much as reasonably possible. Man these are boring answers, boo!

Mark Yoshitomi (Generations): Mail-order! We added more staff just to list on Discogs and eBay. Before the emphasis was to bring in people to the physical store with hope they'd buy a bunch of other items besides something we showed on Instagram. We sell so many things online that I think we'd struggle with just at the store.

Steve Stevenson (1234Go!): The shop's inventory is much more online than it ever was before. By a lot. Nearly

everything that's in the shop is online now and whatever isn't is a mistake that we're trying to correct. We had a lot of room to grow there and it has made all the difference in the world.

What have been the biggest frustration points?

Bryan Funck (Sisters In Christ): Getting local support vs the undeniable traffic we get from vacationers, touring bands, etc. We're one of ten or so shops in New Orleans, so it's easy to get lost in the mix. I guess everyone's got a certain shop a few blocks from their house these days!

Ben Barnett (Armageddon Shop): The stress of wanting to keep ourselves and our employees safe, trying to balance that with opening up a little to public shopping. Most people that want to come by have been alright, but there are some people out there who still don't seem to grasp the simplest concepts of wearing a mask during a public health emergency.

Tony Pence (Celebrated Summer): Early on it was the complete uncertainty of not knowing if the store was going to survive, when we would or would not be able to open again and honestly the constant worry of the health and well being of not only my friends and family but everybody in the world. I think we are still far from any kind of true normalcy but in addition to still worrying about the world in general there has been a certain “new normalcy” for the store as we reopened and that brings with it it's own frustrations and difficulties some of which are on the Distribution/Price/Manufacturing of vinyl (don't get me started) and some of which are just balancing running the business vs the physical health of the workers and customers.

Daniel Lupton (Sorry State): Both supply and demand have been really unpredictable. Perhaps because there isn't much else to do, more people are buying more records than they have in quite a while. That is great for us, obviously, but it does make it hard to know how many copies of something to order, and even if we know we are going to sell a lot of something, sometimes labels don't make enough to meet demand. Sorry State had settled into a pattern of pressing 300 copies of most of our label releases, and I think the same was true for a lot of other labels. However, that's just not enough to meet the demand for something people really want to hear. There have been a few cases where we've bought the half of a pressing off a label because we knew that we would sell that many copies. At the same time, I worry about ramping up pressing amounts too much, because who knows to what extent this demand will subside as we enter new stages of the pandemic.

Jimmy Buttons (Used Kids Records): Some of the biggest frustration points come from the online aspect of selling. On top of the usual frustrations with shipping records all around the world, there is/was, of course, an huge overload in the USPS and the rest of the shipping industry, on top of the shortage of product from the distributors, and the already backed up production in the pressing plants themselves, due to RSD and demand in general. A lot of frustration to be had along the chain of being a vinyl retailer, but especially online, sometimes customers can be insufferable.

Bobby Egger (Vinyl Conflict): A few things have been very difficult, one being the unclearness from the outside what the rules are and could be for Covid, theres been no true over rule on how a business can and should act. Therefore literally the day things started re-opening, we've been having folks turning up at our door expecting business as usual. We do our best with our social media following to explain how things are, and our core audience seems to appreciate and vibe with the process for the most part. The random walk ups all day, by folks who may not follow the shop, or are from out of town, or just arrived via muscle memory are a different story. We did curbside pick up from the get go, but we didn't begin taking appointments until sometime in August, we literally had people all day

every day just attempting to come in, and not understanding why they couldn't. Along the way, we've made various posters EXPLAINING IN DETAIL whatever protocol we were working with, be it how to do a curbside pick up, how to book appointments, and even very early on about how we were closed but you could do mail order. We had to basically plaster the windows with these posters, keep the blinds closed, leave the lights off even, and people still just turned up and didn't read these massive poster sized explanations.

At the very early stages of appointments, we really had some weird push back by folks who simply didn't want to book them. They would turn up anyways and be quite disappointed when we were turning them down. Thing was, we were booked up with people who wanted to shop. So we tried to explain how they could do it too, but the fact they couldn't when they wanted to just really got to them. As time went by and the schedule wasn't totally packed, it became a bit easier to fit someone in the schedule if they did walk up, we would ask them to come back at a specific time, we could check with our current appointment if they were comfortable with one more person, or simply ask them to wait until the coast was clear. I'd say 90% of people since day one have been very understanding and appreciative. We have a lot of customers who are immune compromised, or simply take ease of mind that they can have a limited or private shopping experience.

The bottom line is we're doing our best for the safety of our staff and our customers to reduce the amount of human contact during the course of the day. We don't want to turn any business away, so simply put, if you want to shop in the store, communicate with us and we will make sure it happens.

Kristin Sorge (Limited To One): The biggest frustration points for us have just been doing the work, it's been just me a lot in the shop and to build and make the Patreon boxes. That being said, I would not know what to do without it. It's a lot of fun to surprise people with new lps and find new music for people. It's always brought me great joy to recommend music to people and this is one way to do it.

Josh Lent (Chain Reaction): Frustration would have come from distributors being impacted and not being able to get supplies while being busier than we've ever been. Also shipping got totally fucked. UPS and Fedex got sloppy, when things did show up there we saw a lot more damaged goods over a few months than we had seen over a few years.

Charles Abou-Chebl (My Mind's Eye): That some people are careless or intentionally antagonistic about this disease and safety. Also been very frustrated by the larger distributors for quite a while, ha! Worst of all is our corrupt, violent, racist, imperialistic government. It always has been and always will be. A bunch of failed jock badge sniffing cop suckers.

Mark Yoshitomi (Generations): People that try to scam on their mail orders. The postal system can be really messed up and some delays are just inevitable. Most people realize this and are cool about it when it happens though.

Steve Stevenson (1234Go!): Most of the frustration and terror was in those first three months. The not knowing where basically anything was going to land was really difficult. I had a lot of very hard days during that period. The most lingering frustration is not knowing when this is really going to be over still.

What has been the biggest surprise over the course of the last year?

Bryan Funck (Sisters In Christ): We've actually done as well or better than we have pre-COVID. I don't know if stocking the shop with Earth Crisis and Atom & His Package is paying off, or people are just super hungry for all the religious paraphernalia I pick up at garage sales.

Ben Barnett (Armageddon Shop): It's been such a long year. That we were able to keep two shops running on just mailorder alone for the most part for 7 months was pretty tremendous. That was great, it kept us all minimally exposed in the shop.

Tony Pence (Celebrated Summer): The biggest surprise was that as soon as we reopened even with limiting the store to 5 people at a time there was a huge jump in sales. People are not spending their money on booze and shows now and it seems that collecting records has just been the thing to replace that with for many folks. I have also been pleasantly surprised at just how cool everyone has been. No complaints about wearing masks in the shop no complaints about having to wait sometimes to get inside if we are at capacity, people are just overall being very understanding and kind and it is a really pleasant surprise.

Daniel Lupton (Sorry State): Honestly, how many records we've been selling! It's been really cool to see people devote so much time, energy, and money to music! Particularly when everything about buying records is more time-consuming and cumbersome than it was pre-pandemic.

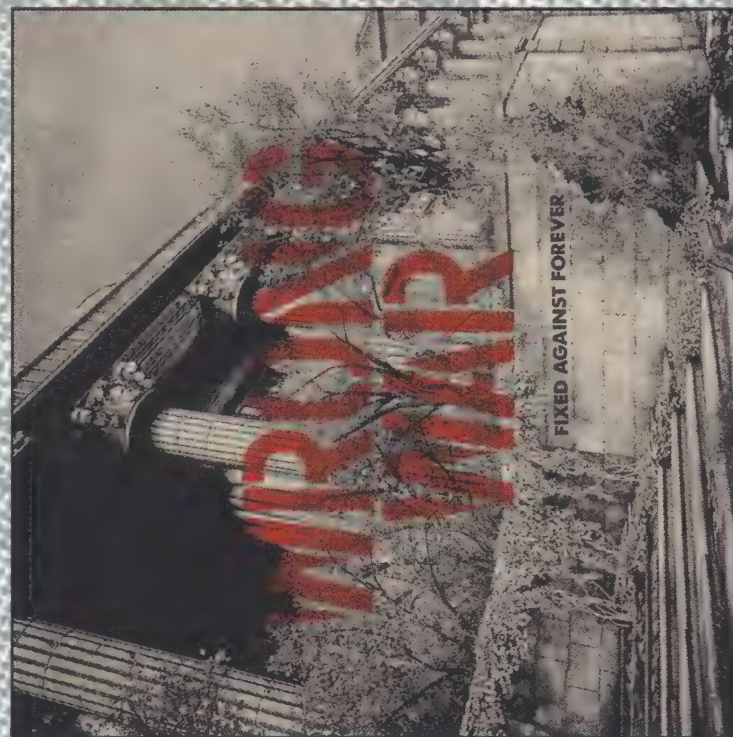
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Jimmy Buttons (Used Kids Records): I think the biggest surprise to us, was that our hustle to move much of our inventory online and switch up our focus for a few weeks had shown us that we really needed that kick in the arse to ramp up our online sales, something we should probably have focused on a much longer time ago. Another great big surprise was that, after we were able to safely open the doors again after shutdown, people were spending a lot more per visit. Bigger rings, and it really hasn't slowed. Probably due to the fact that you can't spend that money on live entertainment yet.

Bobby Egger (Vinyl Conflict): Some of the biggest surprises were how much all the shops, labels, distros, and band folks looked out for one another then this popped off. I've been in touch with many shop folks to begin with, but over the course of all this, I would say it was really incredible hearing from all of them, trading concepts, horror stories, records, shop shirts, advice, letting each other vent, letting out grief and frustration. I genuinely appreciated all the people who took the time to reach out, it caused me to reach out to a bunch as well. The list of shops, labels and people is simply too long to give everyone shout outs and potentially miss some along the way, but if you're reading this and we talked, real recognize real.

Kristin Sorge (Limited To One): Just how well it worked out.. I don't like to talk about our success while there's so many people out there struggling but it was a great relief to know this was NOT something we had to worry about. Our Patreon, our regulars and our instagram community wanted us to not go anywhere, and we are so so happy it worked out that way.

Josh Lent (Chain Reaction): The fact that we grew 20% year over year during a pandemic and with having been closed for a month a half. I can't thank everyone enough for supporting the shop during the pandemic and beyond. Its mind blowing.

Charles Abou-Chebl (My Mind's Eye): How freakin' busy we were! I'd figure people would have fully gone mail order but man they really came out in support. Most people have been just great. They've been patient if we're out of something, willing to order from us rather than some online giant and very understanding of delays with releases and deliveries. So many great people.

Mark Yoshitomi (Generations): The fact that during a pandemic and awful political turmoil, there's people that care about ordering a bunch of \$3 hardcore singles from the late 90s.

Steve Stevenson (1234Go!): It shouldn't be a surprise considering the nature of the pandemic but the dramatic increase in online sales is shocking.

Here we are nearly a year later - how has it been? Are you back to normal? Selling more? Less?

Bryan Funck (Sisters In Christ): Better than ever! But there's plenty of room for improvement.

Ben Barnett (Armageddon Shop): We're still on reduced hours, doing low key appointment shopping. Definitely not just kicking the doors open any time soon until a majority of people get vaccinated.

Tony Pence (Celebrated Summer): As I mentioned, I think we are still a long way from a true normal but we have been settling in to this "new normal" and that means keeping the store to just 5 people at a time, constant masking and distancing dealing with lines of people waiting to come in especially on Saturdays and fighting against the urge to loosen up restrictions prematurely. And yeah overall the store has been selling way more so it is a constant effort to keep new and used records flowing through but honestly that's a good thing, I am not complaining about it at all haha.

Daniel Lupton (Sorry State): Overall we are selling considerably more, but we are far from normal. Sorry State has changed fundamentally in reaction to COVID, and I don't really see us going back to a pre-pandemic "normal." We're just going to take each day, week, month as it comes and do our best to pursue our mission of facilitating the flow of physical media through the international DIY/punk network.

Jimmy Buttons (Used Kids Records): As I've probably answered this in the last question, it's actually been pretty good, despite the grim reality of it all. Business has been on the up and up, we're definitely selling more within the shop and online. We are actually currently expanding the shop, making room for more records and more social distancing. It's hard to say if we will ever be back to normal, it seems like cases are starting to drop. Maybe we've forgotten what normal is at this point.

Bobby Egger (Vinyl Conflict): It took us quite some time to get our footing, we're still constantly adjusting. I think the most chaotic was the holiday season, it was just so off kilter, and honestly very DOWN from any previous year. However the weird thing is business has been somewhat consistent for months and months now. We make a very similar amount of money any day of the week, rather than a spike on the weekends, although we do see more appointments on the weekends. I can't quite gauge if we're doing better or worse just but all the recent big titles that have been released, were selling out in record time, our new used collection drops seem to be devoured immediately, things feel comfortable. we've made it work, and i think the hardest part is out of the way.

Kristin Sorge (Limited To One): I'll tell you what I tell everyone who asked, we're about 70% back to what we were before.. But we can pay bills and we can still try to find cool rare records for people. So we're pretty happy about it.

Josh Lent (Chain Reaction): We are busier than we have

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ever been and selling a lot more! The shop has always been a social gathering place but now with social distancing its the only social interaction a lot of us have. We have a stage in the shop for small shows but we aren't able to do that now nor can we host skateboard parties in the back. We have various ramps and obstacles in the back and would throw a few skate jams each year, but again, we just can't do that now. So not back to normal but we are selling more records! With concerts still shut down people need their music fix. Some of the ticket money is going into records, I can't complain too much about that!

Charles Abou-Chebl (My Mind's Eye): Don't know when we'll ever be back to normal but that's okay. We were selling the most ever until we throttled back and shut the door again. That's okay.

Mark Yoshitomi (Generations): It's a bit less but we're still going strong. I miss having in-store events and we had some killer ones planned that I'm hoping we can have one day in the future.

Steve Stevenson (1234Go!): We lost our SF store but other than that things are going really well. Knock on wood. We are selling more in the store and online. Online growth is staggering actually.

Are you gonna make it? What does the future look like - predictions?

Bryan Funck (Sisters In Christ): I approach the shop like I do my bands or putting on punk shows. So if I have to sacrifice to make it successful, AIN'T SKEERED.

Ben Barnett (Armageddon Shop): We have rough plans for the upcoming year, changes on deck that will make what we're doing sustainable for the long haul. We're 20 years into this with no plans to stop now.

Tony Pence (Celebrated Summer): Celebrated Summer

is totally hanging in and as long as the world in general makes it I think we will make it through just fine as well. I don't have any predictions per se but I do have hopes and those are that people just keep getting vaccinated, continue masking and social distancing so I can get back to shitty, sweaty basement shows full of obnoxious punks as soon as possible.

Daniel Lupton (Sorry State): I have no idea. I wonder if demand and interest in records will slow once the world starts to open back up, but I know some percentage of the people who caught the record bug (sorry!) during this time will turn into lifers.

Jimmy Buttons (Used Kids Records): We are surely going to make it. I have hope that we will all get past this challenge, and learn to be more safe and healthy people. Perhaps. The future looks like Mad Max? Can we all dress like Mad Max post-Covid? please?

Bobby Egger (Vinyl Conflict): Yes. We made it. We simply will not be going anywhere. I really enjoyed the interview series we did at the very beginning of the pandemic, between many factors including reopening the time for doing those magically disappeared. I am trying to give myself more proper time outside the shop to work on creative projects, one being im hoping to start a podcast this year, i've already got my first batch of guests lined up, but i'm still navigating how i'm going to record, how we will be uploading them and so on. It's a new world for me, but it's almost a new chapter and i'm really excited about it. We got a bunch of releases and reissues lined up for 2021 but I can't quite announce any of those yet. I got my fingers crossed on being able to get a vaccine sooner than later, and then I have a load of road trips I've been dreaming of planning for months, and I hope to go all over the country visiting these stores and people who helped us out along the way. Buy, Sell and Trade along the way!

Kristin Sorge (Limited To One): Man if I could predict

anything, I would have had stock in gamestop!! ha. We will make it as long as I am around and people want us to be around.

Josh Lent (Chain Reaction): We are going to make it and the future is bright. Going into 2020 the mission was to become more well known on a national level. Even with Covid and travel restrictions we decided to forge ahead with that plan and its going to pay off. We get a lot of messages saying when the world opens back up and people can travel again they are going to make coming to visit us part of their plans. Out of towners used to make up about half of our weekday traffic, with our focus on making ourselves more nationally known that will be even more!

Charles Abou-Chebl (My Mind's Eye): We'll make it. Future is gonna be like Soylent Green. People will be wearing button up suits without collars, wild!

Mark Yoshitomi (Generations): Yeah, I'm feeling positive about the store surviving the pandemic. We made the adjustments necessary and understand that we'll have to make more. I think the majority of sales for most stores in the future is going to have to be via mail-order, but we do have the advantage of being in New York City and we'll always have tourists no matter how Mad Max things may get. We're lucky enough to know a lot of bands and labels personally so we have a bunch of colored vinyl store exclusives coming out. They've been doing really well and it's great working with bands you grew up listening to. Many thanks to all that support the store! Hopefully this is all over soon.

Steve Stevenson (1234Go!): Without a doubt. The changes we've had to make during the pandemic and the EIDL loan in particular have put us on really strong footing for the future. So much of what has happened here should have happened years ago but I either thought it wasn't possible or wasn't necessary. I was very wrong on both counts.



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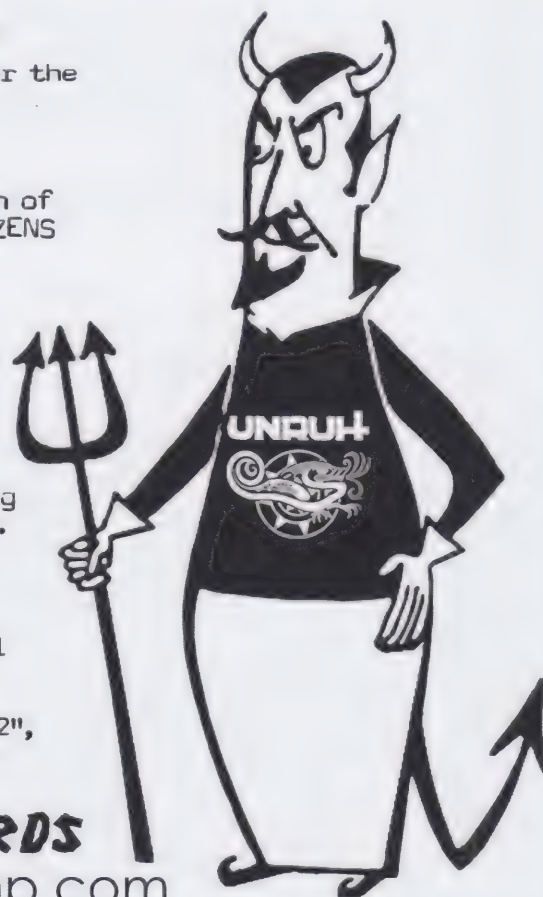
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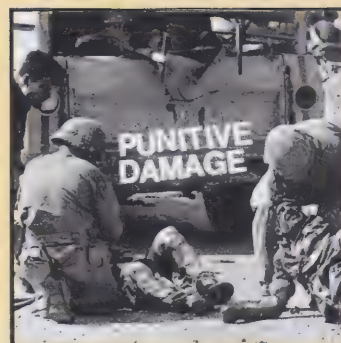


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SOUNDS.

ЯДОХИМИКАТ - Лох CS

Russian hardcore - heavy and menacing vibe to be found here. Metallic riffing with an almost industrial crust feeling - think CHRISTDRIVER or a more recent KILLING JOKE. This is cool.

AD VITAM - I EP

Canadian street punk'n'roll in that jangly early TEMPLARS style. Real raccaus, aggressive smash bottles party vibe - like CHUBBY & THE GANG but wish they were French and their records had a rougher production feel? This is right up your alley.

DANA ALBERTS - Nick Of Time EP

Wow, this is crazy - Dana Alberts was the vocalist and guitarist for MINUS ONE, who's track "The Kids Don't Skate Here" was a standout on those Thrasher Skate Rock comps - well here he is doing that song, along with three other MINUS ONE tracks acoustically as a solo artist. Pretty cool trip down memory lane that certainly caught me off guard.

ALAMBRA - Muerte Preventiva EP

Eight blasts of raging, raw, thrashing hardcore from the MURO braintrust. Just blast after blast of blistering hardcore which relents for only the briefest of moments. Super raw and primitive recording in that United Blood or Anarkist Attack sort of way. Killer.

THE ANARCHY - Demo CS

Knowing that this is members of Texas maniacs SEXPILL and NOSFERATU should tell you a bit about what you are in store for here - noisy, chaotic, ferocious hardcore punk soaked in distortion which just hits your ears like a drill bit on a one way trip to your cerebral cortex. Great!

ATAQUE ZERO - Demo

This is one of those things that just floored me upon first listen - energetic, melodic punk from Colombia that makes me think equal parts GENERACION SUICIDA and PARTISANS. It's moody, catchy as hell, and those vocals - it just sends chills up my spine. Outstanding.

AWAY - Demo CS

Just four songs but damn, what four songs they are - passionate mid-80s DC hardcore inspired stuff. Mid paced approach filled with assertive and angular guitar work - this has SWIZ meets a litany of Kirsch related projects (TORCHES TO ROME, FUEL, etc) vibe to it with a vocalist that sounds like so much like Shawn Brown (SWIZ, RED HARE, DAG NASTY, etc) singing in Spanish it's crazy. One of the highlights of the year so far for me.

BAD EXAMPLE - Bad Music LP

Filthy, primal hardcore from the place of my birth, Birmingham, Alabama. It is a magisterial cacophony of careening hardcore soaked in distortion and mayhem layered underneath a vocalist who is a pure unadulterated maniac. Sure, you can't make out a single word and it sounds like the band is playing down the hallway but the feeling of absolute ferocity and energy is just absolutely compelling.

BLACK BUTTON - I Want To Be In Control CS

Noisy, artsy punk rock through a hardcore filter - this alternates between spastic fits of high velocity, collapsing into angular fits, and stomping dirges. It's messy and wonderful.

BLOODSTAINS - Demo CS

I've played this so many times I've almost put it to memory - is it totally derivative of classic SoCal bands like AGENT ORANGE, early DI, ADOLESCENTS, etc? Yes. Do I care? No. It is just so perfect - like soooooo perfect. Three infectious cuts of snotty, catchy as fuck punk rock that sounds like they found RIKK AGNEW's secret stash of riffs from 1983. More!

BODY MAINTENANCE - S/T 12"

Gothic punk in that later BLITZ meets anarcho punk - tons of synth, chorus pedals, Peter Murphy style vocalizations, etc. Think CHAMELEONS, a smidge of JOY DIVISION, later FLUX, etc.

BRUX - Guerra Mental CS

Burly street punk with a snarly vocal attack but soaked in reverb and chorus pedal swirls. At first, it made me think of NEW YORK HOUNDS (aka ROYAL HOUNDS) but then I was thinking it's more like CRIMINAL or even like a new wave BONECRUSHER. I certainly enjoy it but it does come of a little all over the place at times.

CARTRIDGE / WET SPECIMENS - Dawn Of The Ice Age Split EP

For their side, CARTRIDGE jumps out of the gate like a rampaging bull of d-beat fueled hardcore from the DOOM school of thought. It's molasses thick in its production but it moves along at a quick pace to bludgeon you into submission. On the flip, WET SPECIMENS takes a more high speed approach with a bit thinner sound more akin that early era of TOTALITÄR.

CAUSTIC AGENT - Demo

Primitive first effort from a new Richmond, VA band - raw, straight forward hardcore that's more Flex Your Head than Victory Style. They cover POISON IDEA but I keep going back to the RED C song "Assassin" as the closest comparison, especially in the vocals.

CELL ROT - Slowly Falls Apart LP

Noisy, abrasive and menacing hardcore from Oakland. It alternates between stomping snarly face punchers to blistering power violence style ragers. Drink this brutality down deep - it's certainly worth the taste. A perfect record.

CRANEO - Demo CS

Four tracks of thick, mid-tempo hardcore punk with a ferocious vocal approach and a bass player that sounds like he's spent some time at the RANCID/CHRIST ON PARADE school of bass playing. Just four tracks but a good first taste of this Los Angeles crew.

CRUCIAL RESPONSE - Puppets EP

Absolutely raging, thrashing hardcore from Jakarta - the drummer is a fucking machine, just hammering away at this perfect and precise near blast pace before they break it down for a moment, allowing you to catch your breath then the pace kicks back up.

THE C-SECTION - Demo CS

One of the interesting things about seeing all these older, previously fairly obscure bands like UNITED MUTATION getting the repress treatment is hearing it pop up as a huge influence on modern bands whose members may not have even been born yet when the snarly DC hardcore freaks initially melted

faces, but here we are - and thank jah we are. Eight tracks of unhinged hardcore from Philadelphia which tears through almost six minutes. A sizzler.

DAGA - Veneno CS

Quick paced, melodious punk from Ecuador - it comes off a lot like current LA bands AUSENCIA, GENERACION SUICIDA, etc. Slashing guitars, hooks for days, and a great pop sensibility.

DISABLE - Slamming In The Depths Of Hell EP

DISCHARGE meets BROKEN BONES meets DISCLOSE inspired hardcore from Atlanta - its noisy, distorted and certain to get the masses of studs and spikes clad maniacs whipped up into an absolute froth. Really good take on the classic form.

DOLLHOUSE - The First Day of Spring EP

The first thing which grabs me about this is ranting vocal style - which makes me think of Doc Dart from CRUCIFUCKS or even a bit of the lad from MOSS ICON's longer tyrades. There is a dark and foreboding fog that permeates the record in general, despite the first three tracks being fairly straight forward 1-2, pukka pukka punk but it all comes careening down in the final five minute plus title track. It feels a bit like a total meltdown but in all the best possible ways.

DREGS - Build To Rot EP

Another ripper from Austrian hardcore unit DREGS - raging metallic tinged hardcore in a style akin some of that mid-period STRIFE stuff. I could see this fitting in well with the current crop popping up on Indecision records - explicitly straight edge with left wing politics in a way that I feel like a lot of the US hawdkaw scene has left behind.

DRILL SERGEANT - Vile Ebb LP

This rules - alternating between stomping hardcore and INFEST/CROSSED OUT style brutality it is sort of everything I want in a hardcore band. It's got hooks, it's got speed, it's tough but not like macho tough. More more more more - it's everything the demo promised they could be and more.

DROPDEAD - Arms Race Flexi

I love DROPDEAD - for me they are the gold standard on doing a band ethically and doing their best to live the life they sing while playing some of the most absurdly brutal music to ever stalk the earth. Here we find them covering BGK's classic track "Arms Race" as well as POISON IDEA's "Give it Up" on a limited flexi to benefit UNITED WE DREAM, the largest immigrant youth-led community in the country. The covers are done perfectly and the cause is good - why aren't you ordering already?

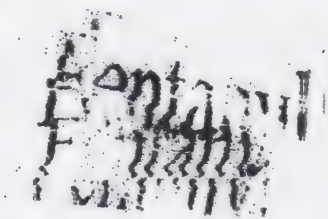
DYATLOV - Wound Man/Barren Lands 45

Spooky as shit, experimental stuff from Holland - its bleak and cold giving you the feel of the sonic backdrop of an Arctic horror movie, like it would fit in well in a remake of The Thing. You know that later DEAD KENNEDYS' stuff like "Halloween?" Think that sorta creepsville.

ELECTRIC CHAIR - Social Capital EP

I still kick myself for not catching these folk when they roared through Richmond pre-pandemic and it's a mistake I will not repeat. Rampaging hardcore from the Pacific Northwest which drinks from the same fountain as Pittsburgh's LOOSE NUKES - think THE FIX, POISON IDEA, KORO, etc but with a modern take on the classic formula. Hands down one of the finest records I've heard so far this year. Utterly relentless.

VIDEO PRICK



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CELL ROT

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EMPIRE DOWN - Gallows of Winter EP

Stomping street punk from Minneapolis - thick, modern production, lotsa singalongs and gang vocals with a front person who comes off a little like the gent from the ANTIHEROES. It's catchy aggro fun.

ATERPE - Eraikin Aintzinak EP

A four song from Thailand. While I know that this shouldn't come as a surprise to me anymore, punk has touched just about every spot on the globe but still... Basque vocalist with lyrics that sound a bit like 7 SECONDS spitting over a quick paced, straight forward punk rock attack with occasional breakdowns. I'm down for this.

ESPERANZA - 1998-2001 LP

ESPERANZA was an fierce, barebones, straightfoward, thashy hardcore band from LA which took all the sounds on *Flex Your Head*, shoved them into a blender and created a glorious aural assault. Like everything from *Extinction Burst*, this is beautifully packaged and complete with a lengthy booklet that is one part lyric sheet and one part memoriam to a moment in time. Just outstanding.

FAKE FUN - S/T

Mid-tempo, rocknroll inflected hardcore from Russia in way that reminds me a little of the more recent VITAMIN X or the later era of ANNIHILATION TIME. Tons of hooks, catchy breakdowns, and searing guitar solos interspersed between moments of high speed velocity.

FÁRMACO - Descolonizar EP

The snarling female vocals on this are the real attention grabber on first listen - not monster style but just vicious and pissed. Musically its got an epic crusty/metal vibe going on before downshifting into a bludgeoning d-beat hardcore attack. This is one to track down for sure!

FLEAU - EP

In one moment this makes me think trashy rocknroll punk - Johnny Thunders style guitar work, mid-paced attack like THE RIFFS, etc but then, the vocals come in and its brutish, snarling French Oi style.

GAGGED - Cut Off All Flesh EP

One sided EP of viscous, snarly, thick hardcore in that VILE GASH meets GELD sort of way. It's violent, menacing and absolutely brutal.

GIMMICK - S/T EP

Distorted to all hell, garagey hardcore with occasional trips to art punk land - not distorted like DISCLOSE but more like everything is turned all the way up and pushing the needle on the recording console into the red. Its trashy like TEENGENERATE but at a more hardcore velocity.

GRIPE - Demo CS

Frenetic hardcore punk from Chile - just go, go, go! Thrash, thrash, thrash! Thin production, maniacal guitars, and this overarching careening approach that makes you feel like everything is about to fall apart at any moment. This is great!

GOLPE - La Colpa É Solo Tua LP

Hammer to face, crushing d-beat fueled Italian hardcore - its just an absolutely thunderous, galloping musical onslaught backing up vocals which just roar. It just oozes energy and power - total fucking ripper.

HINTERKAIFECK - Iniquitous Foul LP

Australian crusty noise with moments of epic, spooky ambiance descending into black metal infused, 1000mph riffing and maniacal drumming. It thrashes and crashes painting an ominous dark vision. More DARKTHRONE than DISCHARGE.

HUMAN TROPHY - CORPSE TROPHY LP

Have you ever eaten a bunch of acid and listened to BIG BLACK or RAPEMAN? Maybe as you are coming down you put on a tape of the weirder, less pop, more out there PIXIES songs? That's what this is like - mechanical, weird, intense, outsider music in a way that I didn't know still could exist.

HÜSTLER - Demo CS

Raging hardcore in the fashion of ANTI CIMEX's *Scandinavian Jawbreaker* - it's metallic, noisy with a moderate staccato industrial feel and snarly almost evil sounding vocals. A great taste of this New York band - hope to hear more soon!

IMPEDE - Digital Hell CS

Rambunctious, rollicking punk rock with a slightly chaotic hardcore flair - desperate in the right ways, and slightly out of tune and off kilter its a fun romp that makes me think, "what if Dangerhouse bands like the Eyes or Bags had morphed into a hardcore bands and taken a bunch more drugs?"

INYECCIÓN "Demo" CS

Distort-o-rama, galloping hardcore punk from Chile - more GAI than DISCHARGE. Dueling male/female vocals, drums high in the mix and guitars that are mixed so low yet so distorted they sound like a faraway memory. I can imagine this being super fun, alcohol soaked good time live.

ITCHY SELF - Here's The Rub 12"

So here's the actual rub - I really like GUIDED BY VOICES but I fucking *loathe* GBV dudes. Like know it all, record store nerds who go on and on about the genius of JANDEK and other sorta remnants of the indie rock vision of the world to be found in *Our Band Could Be Your Life*. Now that said - I like this record, like a fucking lot - despite the fact that it sounds like they've spent a lot of time with Robert Pollard. Its catchy as fuck, sloppy, and oozes everything indie rock used to before it became a marketing term void of anything to what it was once connected. Do yourself a favor, get into this.

JADE DUST - Demo CS

For me, when I call something emo, this is what I mean - powerful, intricate, mid-tempo, guitar driven hardcore that

owes more to Washington DC's mid-80s Revolution Summer than shitty college rock - thinks RAIN, SOULSIDE, IGNITION, later GOVERNMENT ISSUE. Its pissed, its broken hearted, its raw, its P-U-N-K but you know not afraid to hug. More, more, more please.

KOMBAT SPORTS - Slave Machine b/w Whole Lotta Hate CS

Just a little taste from this promising hardcore band - fuzzy guitars and an intense drumming punch backing up vocals which come off pissed and totally exasperated. Lots of great hooks and breakdowns perfect for massive dog piles.

KONTAMINATE - Blood Hunger Demo CS

Burly, stomping, violent hardcore from members of NOSEBLEED, DEVIANT and JACKAL. It's a viscous romp of distorted and ferocious punk rock - their cover of ULTRA VIOLENT's "Crime For Revenge" is masterful. Can't wait to see this mob live.

LMI / VULTUREPEAK - Split LP

For their side, LMI hammers away in this bludgeoning KARP meets KYUSS sort of way - downtuned riffing but not in a stoner sort of way - there's not a lot of introspective noodling or expansiveness, just driving, punchy forward motion. On the flip, VULTUREPEAK drives in a similar lane but takes a few detours down a NEUROSIS meets ISIS detour allowing the songs to breathe a little bit more.

LAZZO - S/T EP

Raging thrash from Brazil - it sizzles at a 100mph pace with occasional downshifts into mid tempo stops sure to get the pit moving. Trebly, noisy, intentionally thin production style which adds to the overall intensity of the attack.

LETHAL MEANS - Zero Sum Game LP

This is insanely good - why the fuck would you only press 300 copies of this?! Relentless, speedy, pedal to the metal thrashing hardcore punk with insane breakdowns, killer leads and a vocalist who sound like he could use a cough drop. Total ripper. Press more.

LIQUIDS - Life Is Pain Idiot LP

Killer lo-fi punk rock from the Midwest - slight Killed By Death vibe in that primitive, moderately inept sort of way but the hooks! Short, sweet pop songs soaking with a tinge of melancholy and snot. Super fun record.

LUMPEN - Desesperación EP

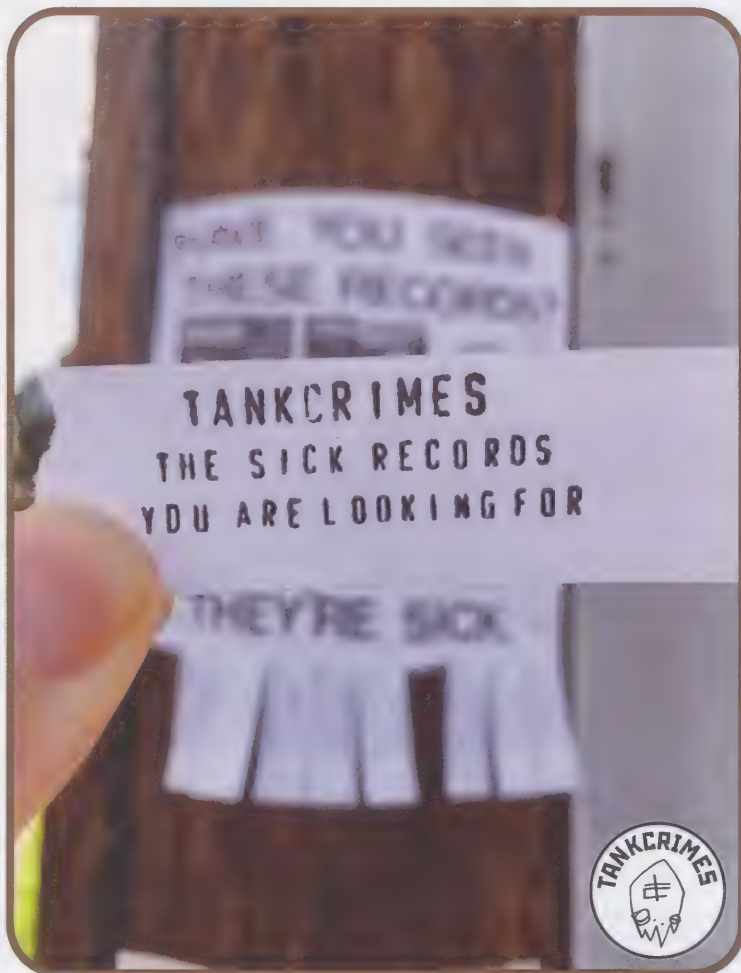
More of that Barcelona good-good. Thumping pukka-pukka pogoriffic punk rock - plenty of noisy guitars, rocksteady drums and snarly vocals which hint back UK spiky classics like CHAOS UK, DISORDER, etc. Simple, to the point and totally my alley.

MESS - Intercity 12"

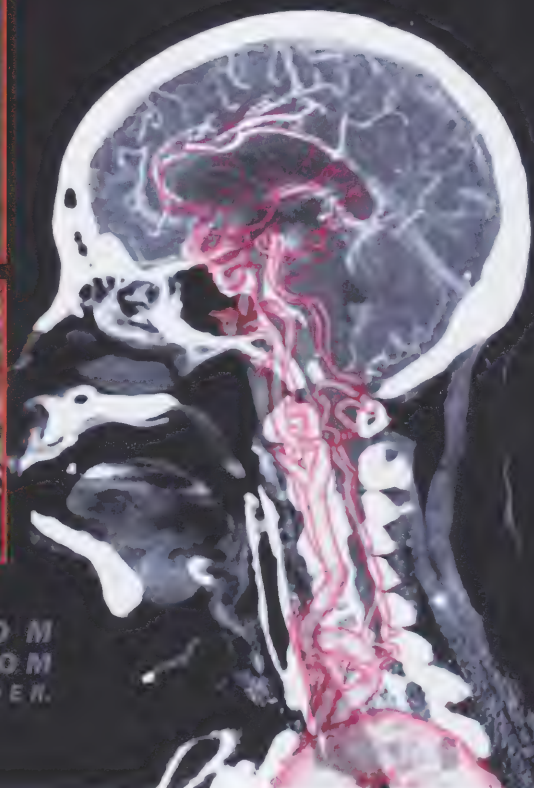
I'm totally in love with this Mexico City crew - it's dead on BLITZ, UK82, early VIRUS style, two fingers in the air punk rock. It's anthemic, catchy as hell, and just one of those records you just want to flip over and over. The second track "Street Boys" would be a certified mixtape staple if I still made them for people - maybe I should start again.

MOTORSAB - Sange Fra Sygdom LP

This is one of those releases I feel just pushes punk forward - like its not pretentious in its efforts, and its totally recognizable as being 'punk' but its creative in its use of textures, instrumentation, riffing and more while not losing a sense of aggression or wandering off into boring rock clichés or artsy crap. I read a review someone scribbled about this



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LOVE LETTERS TO GROSSO ISSUE

Tribute to skateboarding legend
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classic photos along with stories
from those who knew him best
as well as those he influenced
over the years.

STILL AVAILABLE:

80's Skate Photos Issue
Issue 8

COMING SOON:

Dana Alberts of Minus One Nick of Time 7"
Witness Marker s/t LP
Skate Ratz Comp LP

www.notlikeyoufanzine.com

Copenhagen band being the band you see at a punk club in the universe the movie Blade Runner is set in and I can totally get down with that. Great release.

MØRBØ - ¿A QUIÉN LE ECHAMOS LA CULPA? LP

Mid-paced Peruvian punk with a lo-fi production vibe that makes it sound like something that might have come out in 1982 as much as 2021. Really makes me think of a blend of LA POLLA RECORDS (especially in the vocals) and Argentine powerhouse, VIOLADORES. I really like this.

NERVOUS SS / RAT CAGE - Skopje Vs Sheffield LP

YES YES YES - the NERVOUS SS stuff here is so sick - pedal to the floor, energy soaked d-beat that is the same line as LARMA or SKIT KIDS. Just go-go-go! I love it. On the flip, Sheffield's RAT CAGE continue the audio onslaught, blasting through five of their own tracks of HERESY-meets-Sweden, pummeling hardcore and wrap it up with a stellar cover UK SUBS' "Emotional Blackmail." Just unreal.

NIGHT MIASMA - Exhausted EP

German punk which takes more inspiration from SoCal bands like ADOLESCENTS & TSOL than SLIME or OHL - they cram that through synth pop/cold wave filter, producing four melodic yet haunting tracks. My favorite of these four songs is the one with chorus that goes "robots, stupid robots" because I am someone who fears the singularity and the moment when my Roomba rises up against me. I mean it'll probably get stuck on piece of paper on the floor as it is a stupid robot but you know...

NO ESCAPE - Selective Punches: A Collection of Ballads & Battle Hymns LP

NO ESCAPE were a legendary band in the 90s, playing a crunching metallic hardcore fronted by the brooding, gargling glass vocals of Tim Singer. In many ways, they were the logical extension of some of the ideas BLACK FLAG put out towards the end, and with bands like 108, RORSCHACH & INTEGRITY they created the foundation for much of the more metal side of current hardcore. With this return record, 27 years after their last offering, we see a pretty decent return to form - aggro, crunch, snarling nihilism in the vocals, its fairly familiar stuff.

NO WORRIES - You Can't Kick Flip 12"

It sounds a lot like summer of 94 over here - chaotic screamo hardcore from California - its hints at all the classics like SAETIA, JEROMES DREAM, MAINSPRING, etc in how goes quiet-loud-quiet, peaceful serenity to utter mayhem, a mountain of discordant chords, screaming and then the songs just sorta ends without a lot of structure.

OND TRO - Syv Sange EP

Slashing guitars, layered over a thunderous volley of drums backing up a desperate snarl of a vocalist - the songs on this are over before they start but they take you on a twisting journey all the same. It's at one moment gothic spooky, another thrashing and yet another giving me this almost WIRE Chairs Missing feeling. There's just a lot packed in here to enjoy - I loved them when I was lucky enough to catch them a few years back in Copenhagen and listening to the recorded versions of their output is just as great.

PIZZA BOYS - A La Mierda con Papa John's... Acá Están Los Pizza Boys CS

First off, it's called PIZZA BOYS. I'm probably going to like this based on that alone - goofy synth lo-fi fun punk that would fit somewhere on a weird twee pop tape or on a split with SOCKEYE or DEAD MILKMEN.

PÖLS - Agrieta El Asfalto LP

Melodic, female vocals paired against a slightly crusty, decidedly punk sonic backdrop - I feel like in Europe, there

was a time when there were a bunch of bands like this: LA FRACTION, LOST WORLD, PETROGRAD, BURNING KITCHEN, etc. The closest the US ever got to this is bands like HARUM SCARUM and SIGNAL LOST - its decidedly punk, incredibly melodic and poppy but not in a syrupy sweet, grasping for commercialism sort of way. I love this kind of thing so very much and happy to have stumbled into PÖLS.

RECLAIM - Break EP

Killer SoCal hardcore in that doesn't lose track of its punk roots - it roars a long at a quick clip then descends into singalong inducing breakdowns sure to get the whole room to breakout into a coordinated aerobic class. It takes me back to a time when shit like Youngblood records dominated the world.

REGIONAL JUSTICE CENTER - Crime and Punishment LP

Another heaping platter of fetus crushing, mind melting, and utterly relentless hardcore from RJC - for me, this is their most effective release yet in conveying a sense of sheer brutality and hopelessness. While I'm not typically a fan of production this clean and sterile, there is something in the precision it implies which works to provide an almost mechanical, industrial feel to it, adding to the overarching feeling of the music and lyrics. Like a jackhammer to the face.

LA REKBA - S/T EP

Spanish punk in the ESKORBUTO meets DECIBELIOS school of thought - chanty vocals, mid-paced stomping groove, all soaked in sea of swirling chorus pedals.

RESTO BASKET - Trajectoire LP

Eight tracks of French punk rock in a sort of 90s Fat Wreck/Warp Tour way - it's fast paced, cleanly produced, hella melodic in a way that reminds me of LAGWAGON.

RIVAL SQUAD - Tierra Demo

Fairly straight forward, DISCHARGE inspired hardcore from San Diego with occasional moshing breakdowns. Vocalist sounds a little like Saira from DETESTATION at times which I'm down with for sure.

ROTURA - Estamos Fracasando LP

Really cool melodic punk from Spain - female vocals, lots of nice melodic lead lines, and persistent bouncing backbeat. It's pop enough to satisfy the sort that shows up to Gainesville's The Fest while remaining punk enough that I could see them tearing through a drunken house party during Oakland's Manic Relapse.

SILENT - Modern Hate LP

Fuck. This is intense. An absolutely massive, epic soundscape that is utterly soul crushing in its cry out in desperation. There is an aspect of this which makes me think of the first time I heard JOY DIVISION or when I put on NEUROSIS' Souls At Zero expecting Word As Law - still rooted in punk but is just so much more expansive, immense and desperate in its scope. It should be played at maximum volume for optimum effect.

SLANT - 1 LP

Yo. This is outstanding - like the prior releases from this Korean powerhouse hinted at what was to come but I didn't think it'd be this good - ten tasty rippers of thrashing hardcore in that TØRSÖ sorta way. It just sizzles and cooks - nodding equally to the YOUTH OF TODAY school as the DISCHARGE way of life. Lots of cool breakdowns, occasional rocknroll guitar flourishes and a vocalist that is just absolutely ferocious. Don't fuck up, get on board with this party now!

SMIRK - S/T LP

Slashing, Killed By Death-style punk rock in that garagey, mid-80s, UK indie punk, C86 sorta way. Like if you made me tape and this was right after DESPERATE BICYCLES, before ORANGE JUICE and accompanied by a bunch of obscure bands from New Zealand from 1979, I would be like, "cheers for the tape, all this shit sounds tight and fits together well." I could listen to this over and over.

SOCIOCLAST - S/T LP

Relentlessly out of control grinding fury with occasional stomping bits to break up the persistent jackhammer approach before slamming back into its 1000mph attack. It reminds me of how a band like DISCORDANCE AXIS would just draw you in and just pummel you into submission. Just sick.

SPODEE BOY - Rides Again... EP

Slurring, sloppy Nashville punk rock which brings to mind the chaotic, don't give fuck feel of SCRATCH ACID, the drunken mayhem of the CHEETER SLICKS and the acid soaked country punk attack of GUN CLUB. Four tracks which want me looking to hear more.

STEP FORWARD - Demos 1989-1990 LP

I've long heard about this band but this is my first taste Umeå Sweden's STEP FORWARD - the band which one could argue created the hardcore scene there and certainly the straight edge scene. Over twenty tracks of fast and wild thrashing hardcore heavily influenced by the USHC of the time - they only existed for about a year but members would go onto REFUSED, ETA, REGULATIONS and more. Really great document of one of the overlooked, foundational bands for the direction of Swedish hardcore to come.

SWEET SOUL - So Far No Further LP

Syrupy sweet, distortion soaked pop in a TEENAGE FAN-CLUB meets 90s Florida stuff like NEW FOUND GLORY - what keeps me interested is the production is rough around the edges but I could see a big label picking this up and rounding off the rough edges and this being huge. I don't know what it is about it but I keep wanting to say this is like later FAR SIDE but maybe I'm just high?

SUBLEVACION - S/T EP

Primitive, thrashing, two-fingers in the air punk rock - musically it sounds like outtakes from CHAOS UK or INMATES practice tapes but with their Spanish friend with a giant reverb unit doing the vocals over it.

TALK ME OFF - Abyss 10"

Snotty, quick paced pop punk in that delightfully cynical way that made old SCREECHING WEASEL good (think My Brain Hurts or Wiggle). Dualing male/female vocals, not overly clean production and chock full of sass. I'm here for this party, pass the nachos.

TAQBIR - S/T Demo CS

This is exciting - hailing from Morocco this band plays a harsh, rhythmic punk attack with what appears to be female vocals and a critical lyrical approach of the dominant culture. Just four tracks but its quality from start to finish.

TSAREV - Demo CS

Three tracks of catchy, energetic French punk with a slight moody undertone - think early 00s bands like the OBSERVERS or RED DONS. Slashing guitars, infectious melodies - fans of Danish bands like GORILLA ANGREG or PLANET Y would do themselves a favor to check this out.



DESTRUCT

TUPPERWARE - American Underbelly Demo CS

Noisey, sloppy, irreverent, spastic punk in that early FYP sorta way - it's so blown out that it is almost unlistenable at times but I'm down for this party.

TURQUOISE - Hantise 12"

Raging French hardcore that takes us down a d-beat journey a la TOTALITÄR with occasional forays into near HEIMAT LOS, high speed velocity. It's produced enough that it doesn't shift into total raw punk territory but by no means slick - just a solid gut punch of thrashing punk.

TZN-XENNA - Róbrege '85 LP

Polish punk has always held a special place in my heart - TZN-XENNA are one of those foundational bands. Melodic yet aggro while having a unique angular element to them - listening to this rather amazing sounding live recording from 1985 reminds me of a time pre-internet when you could almost identify a band's geographical location based on their sound as bands sprouted up in these isolated pockets, influencing each other based a basic notion of what punk is rather than a blueprint. This is beautifully packaged with a huge booklet with lyrics, photos and liner notes plus a big poster for your wall.

UGLY MIND - Demo

Snotty, bouncy punk rock from England that romps along in this rather enjoyable fashion. It rides this line between something that could have been on one of those East Coast Pogo Attack comps and one of the early Lookout comps. A fun listen.

UNDER ATTACK / SEEIN RED - Split EP

I love this record so very much - for one thing, its great to see the Dutch kings of absurdly fast hardcore return after way too

long. Four tracks of jack hammering, lightening fast, decidedly left wing hardcore in the manner they've been doing for almost 40 years (if you are counting their time in LÄRM). It's a masterclass. On the flip we have Richmond's own UNDER ATTACK who crank up the speed for their part and contribute four tracks of their own hyperspeed attack. It's certainly a step up from the demo, which I liked, but this feels like a band coming into their own and I'm totally here for it.

UNIT X - War on Self, War on Everything CS

Canadian hardcore unit in the NEGATIVE APPROACH meets YOUTH OF TODAY line of thought - its pissed, its angry but its positive. While the X in their name makes me assume that they got that Straight Edge, the lyrics are a bit more evolved than the usual themes around brotherhood, unity, etc. Instead we see focus on a litany of real subjects including the treatment of Canadian native populations.

VICIO - s/t EP

Hyper primitive, manic hardcore from Mexico that rips and shreds like some long lost Italian hardcore band from 1982's practice tape - careening, twisting, thrashing madness in that CHEETAH CHROME MOTHER FUCKERS meets early INDI-GESTI sort of way - kind of like early CRUDOS but crazier. This is the sort of stuff that gets the hairs on the back of my neck standing at full attention - get it get it get it.

VIDEO PRICK - Flexi EP

Two tracks recorded live as a bit of a amuse bouche for their upcoming LP - its a rip roaring cavalcade of noisey distorted hardcore. Burly, slightly messy, but totally effective in setting you up for the main course. Killer.

WHITE STAINS - Make Me Sick LP

More of that Pittsburgh goodness - this time in the form of

snotty, bratty hardcore punk with a jangled approach in that SICK PLEASURE meets early 00s Copenhagen style (AMDI PETERSENS ARMÉ, SNIPERS, etc). There's a bit about the guitars on this which remind me of GUN CLUB if they had cranked up the velocity a bit. An outstanding release - hopefully it's not impossible to find by the time you read this.

WITNESS MARKER - LP

Emotive hardcore from Philly in that later DAG NASTY meets LIFETIME school of thought. Big guitars, mid tempo punk, with tons of singalongs - the production on this is massive and fairly clean. There are moments where, musically, it reminds me of the direction I could have seen STATUE heading in.

WORLD SMASHER - Big Head EP

90s style indie-punk in that TSUNAMI, KARATE, THROWING MUSES sorta way - its noisy but with a sweet pop sensibility at the same time. Honestly this feels like the sort of thing Lance Hahn would put on a mix tape next right after a FEAR OF GOD track to bring you back down to earth. I'm a sucker for this kind of stuff so by all means, put some more on my tray.

ZANZARA - Gli Occhi Dello Stato LP

Wow, just wow - stomping Italian oi like (think NABAT) shoved through a gothic new wave filter (think something on that seminal French 80s street punk comp, *Chaos En France*.) It's snarly, catchy, mournful and absolutely brilliant - just the right mix of aggro and pop sensibilities.

ZORN - Hardcore Zorn EP

I love these Philly metal-punk freaks - listening to this is like being enveloped in a horror movie. It's so creepy and maniacal while it twists and turns through cascading thrashing riffs and demonic vocals. You like DEVIL MASTER? You'll love ZORN.

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WORDS.

2020: A Zine **28 pgs - full color - 5.5 x 8.5**

It goes without saying that 2020 was a hell of a year - what this zine does is document the feelings and emotions through words and images of that traumatic and historical year. Featuring contributions from musicians Christina Michelle (Gouge Away), Pierce Jordan (Soul Glo), Walter Delgado (Rotting Out), Eva Hall (Power Alone), Jason Aalon Butler (Fever 333) and designed by creatives Tom Bejgrowicz (Man Alive Creative), Daniel Kent (Ikhoor Studio), Tim Singer (Studio Famous), John Yates (Stealworks), and Jeremy Dean (Deansnuts) it is an incredibly impactful and beautiful snapshot in realtime of an attempt to make sense of it all while looking to what comes next. It's a beautiful thing.

(manalivecreative.format.com)

El Zine - #45 **48 pgs - black & white - A4**

As per usual, everytime this shows up in my mailbox I regret never learning Japanese. Always packed to gills with interesting interviews - this time the focus is pointed at Disfear, Long Knife, Iconoclast, photographer Teppei Miki and so much more. The international underground conspiracy continues...

Fear And Loathing - #84 **50 pgs - black & white - A4**

It brings me such joy to see this long time UK zine is still alive and kicking. I've been reading it on and off for what, nearly 20 yrs? Cut, paste and stapled style with lengthy, quality interviews with KILLING JOKE, THE PHOBICS, THE BUSINESS, NEGATIVELAND plus reviews and more. May it last for another 20 years!

(www.fearandloathingfanzine.com)

Inferno - #4 **36 pgs - black & white - 10 x 6**

This is probably my favorite hardcore punk photozine currently going - Christina's photos have this intense sense of energy that is amplified by the high contrast printing she does which makes the images just explode all the page. I'm just in awe at how good it is. Just unreal.

(adultcrashrecords.bigcartel.com/)

Inland Landscapes - #1 **16 pgs - full color - 8 x 10**

A beautifully designed assemblage of photography from California photographer Ron Perez documenting his existence as a first generation Mexican-American living in the Inland Empire region. His work is a powerful documentation of the bits of urban decay, remnants of citrus groves and the power of industry to impact a city and its people. Ron and my stories are vastly different in many ways but the feelings these images evoke are the same I get when traversing the rust belt town I grew up in, Toledo, Ohio. It isn't all bleak, don't get me wrong, there is a tale of promise and hope to be found here.

(extinctionburst.limitedrun.com/)

Mutagen - #3 **18 pgs - full color - 7 x 8.5**

Great zine documenting current NYC punk - now in full color for the first time ever!

26 photographs including live shots from January-February 2020 along with muses around Covid-era punk. Plus an interview with Aida Riddle and Carlos Salas of *Relax Your Body* online radio show AND a list of the top 111 releases of 2020.

(mutagen.bigcartel.com)

MY WAR - #7 **40pgs - full color - 5.5 x 8.5**

Latest edition of this outstanding zine from Belgium focused on the international DIY punk underground. This time around we have interviews with OILY BOYS, PLAGUE THIRTEEN, MUTANT STRAIN, MENTIRA and much more. Always a solid read and worth picking up - now being published in the USA as well through Sorry State. Check it out.

(www.instagram.com/KJM138)

Not Enough Hours In The Day, To Wade Through All This Bullshit: The Story Of Deathtreat In Still Life **44 pgs - black & white - 8.5 x 11**

Deathtreat were an incredibly important band to me - finding bands playing fast, raw, angry, thrashing punk in the 90s was no easy task. I first fell in love with bands like Minor Threat, Circle Jerks, etc but hardcore had managed to slow down, morph into chugging metal or navel gazing emotives which left me feeling bored most of the time. Deathtreat was a breath of fresh air for me and for so many others. This zine reflects their importance for me and so many others - it's a visual representation of a moment in time. Chocked full of images, flyers, t-shirt designs, set lists and more it is a true representation of the notion of a FANzine. I would love to see more things like this - testaments to the power of this music, friendship, the scene which binds us all and the impact it has had. As it stated in their first EP "This music was played by five friends with a love for hardcore. Something was felt." Outstanding.

(vagueabsolutes.limitedrun.com)

Not Like You - #9 **80 pgs - full color - 5.5 x 8.5**

Always excited to see a new issue of *Not Like You* in my PO box - Mike's continued commitment to skateboard culture through a punk rock lens is inspiring, especially for someone who always wished he could skate but was never coordinated enough to pull it off. In this issue we have a slew of brief interviews with up and coming skaters (accompanied by some amazing shots), a lengthy chat with Nancy Barile around her new memoir *I'm Not Holding Your Coat* that focuses on growing up in the East Coast hardcore scene of the early to mid-80s, and photographer Kevin Salk about shooting the heavy hitters of early 80s US hardcore.

(102 Richmond Dr SE, Albuquerque, NM 87106, www.notlikeyoufanzine.com)

See Nothing - #2 **118 pgs - black & white - 8.5 x 11**

This thing is a beast - Eric Phillips is a photographer based here in Richmond and *See Nothing* is a documentation of shows dating back to 2019. Shot purely on film, it's a large perfect bound tome which presents a great perspective of the current underground, diy punk scene. Crowded basements, living rooms, and too small venues packed to the gills, soaked in sweat - after the past year it almost feels surreal.

(seenothingzine.net)

Sex & Glue - #1 **24 pgs - black & white - 5.5 x 8.5**

Classic cut and paste music zine feel to this - tiny text, blown out photocopied images, and just cramming as much into a little space as possible. I love stuff like this, even if the typewriter text is definitely a computer font - it still feels like home. It's got a ton of brief interviews with American Nightmare, Vanguard, School Drugs and Rob Fish (108, Jesuit, etc) which focuses on his new project *Every Scar Has a Story* plus a few more. A smattering of reviews, some poetry - you really get a feel for the zinester behind it which is something I'm always into. It's the accompanying zine to a podcast, so be on the outlook for that.

(sexandgluezone@gmail.com)

Shattered Hell - #1 **32 pgs - black & white - 8.5 x 11**

Cool art zine filled with a bevy of artists from the punk rock globe - includes interviews with Jim Martin (Vex Records/ Broken), a tribute to Hatakana, a short write up of Mo-to-chargers Aggression, and artwork from Xavier Gillard, Hooka, Michiaki, and more. Really worth tracking down.

(www.rekkaen.com)

...So This Is Progress? **12 pgs - Black & White - 7.25x7.25**

The third installment of this short Ohio zine focusses on flyers from various shows around the Buckeye State going back to the 80s up through the present day. A sucker for flyers, zines, and flyer zines - this is right up my alley. Personally its cool to look back and remember shows I attended. Comes with a flexi comp EP with cracks by INTERNAL, GILDERIL, SCREAMING HUMAN SCUM, HUMAN FAILURE & THRONE OF BLOOD.

(www.sothisisprogress.com)

Wet Cement - #3 **4 pages - black & white - 5.5 x 8.5**

Just a simple piece of paper folder over but I love zines like this - just two quick interviews, one with the owner of Wanna Hear It Records and a reprint of a Ramones interview from *Flipside* from 1984. Quick and easy newsletter style with an outstanding layout designed to be handed out at shows or thrown in with mailorder. Send him a buck.

(34 Babcock St #303, Brookline MA 02446)



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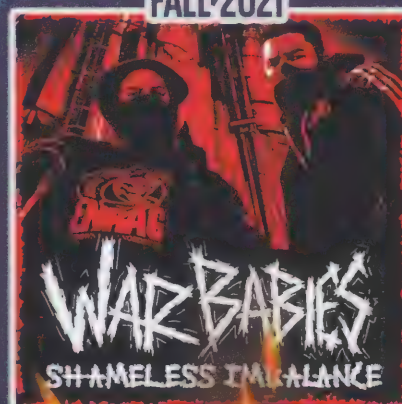
ONE UP - MANY MILES LONG
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• BEER • 1
• BIRD IN A BLA
• 3 MOZZ STI
• KOMODO PLATE
• Joke on a green



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WINSTON SMITH "IDOL" (1979)

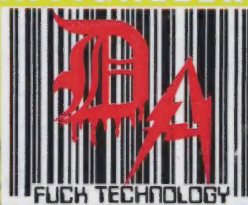
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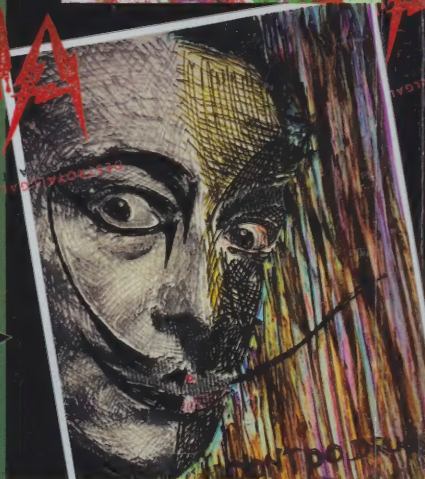
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